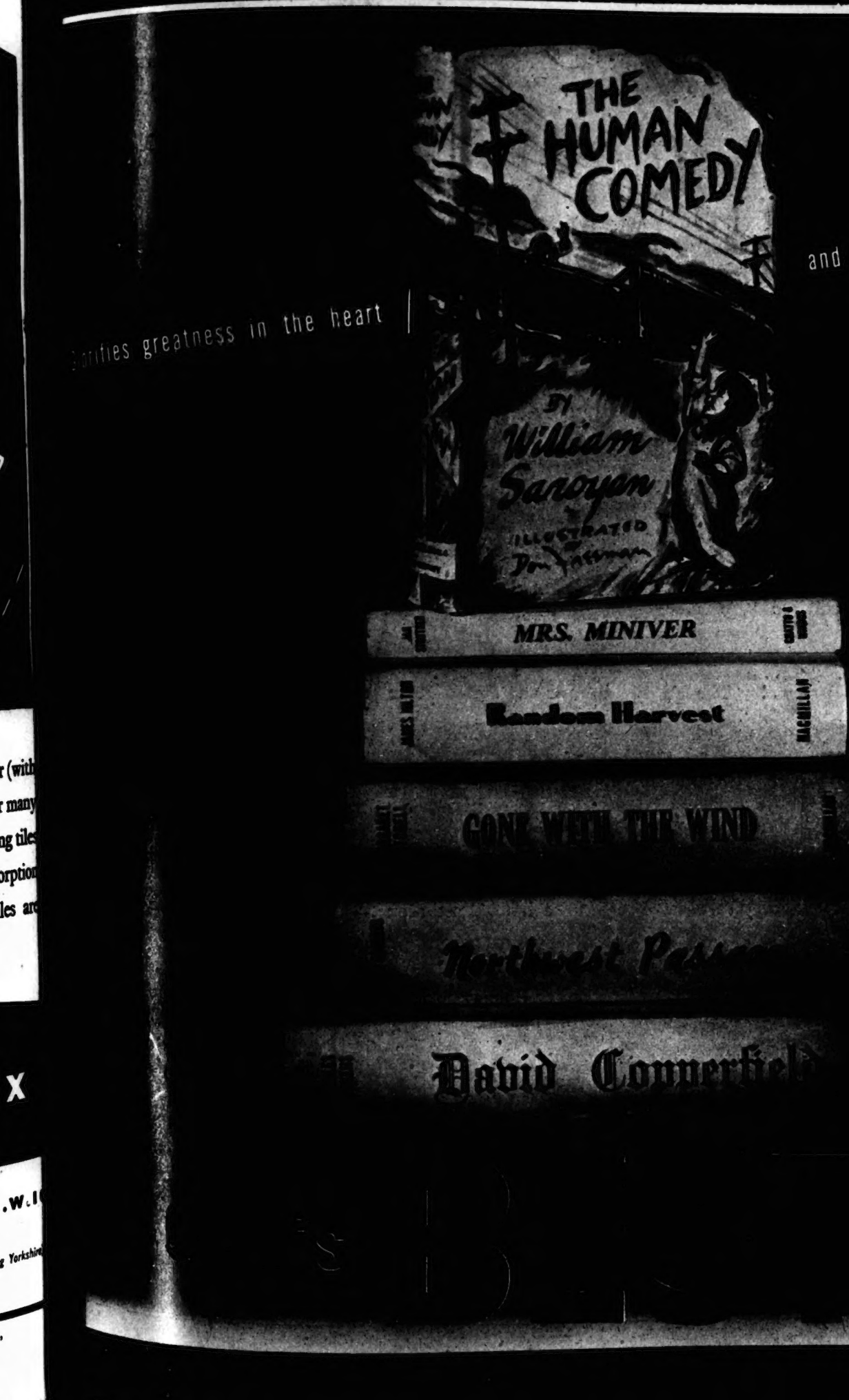
Kine WEEKLY

M-G-M BRITISH PLANS

See page 3.



...dorifies greatness in the heart | and mind of the common man"

—see why overleaf . . .

Here's THE HUMAN COMEDY Greatness!

"Understanding, beauty and compassion flood steadily Through it. A great picture."—*New York Herald-Tribune.*

"Mickey Rooney turns in the best performance of His young life. Heart-stirring story."—*N.Y. Daily News.*

"A glowing gem of a picture and a rich Experience remaining in memory."—*N.Y. World Telegram.*

"A picture that glorifies greatness in the Heart & mind of the common man."—*N.Y. Journal-American.*

"Truly wonderful. This picture stands Up and bids for immortality."—*New York Post.*

"The acting is uniformly good. Don't Miss this film whatever you do."—*Brooklyn Eagle.*

"It is hereby wholeheartedly endorsed to one and All without any reservations."—*New York Daily News.*

"Jack Jenkins—there's genius, in person! There's Never a child actor so competent."—*Brooklyn Eagle.*

"The cast has achieved a screen miracle in Consistency, brilliant performance.—*N.Y. World-Telegram*

"Beautifully made, with an expert cast making the most Of each smallest scene.—*New York Sun.*

"A wonderful movie. I don't think anyone has ever seen Mickey Rooney so real & likeable before.—*New York P.M.*

"Covers a broad canvas with something in it for Everyone. Fine and stirring."—*New York Daily Mirror*

"The web of human existence woven into a tremendous Dramatic and emotional unity."—*N.Y. Herald-Tribune*

"A grand picture — a lovely, living thing that You will take to your heart."—*N.Y. Journal-American*

William Saroyan's THE HUMAN COMEDY · Clarence Brown production · MICKEY ROONEY · Frank Morgan · James Craig · Marsha Hunt · Fay Bainter · Van Johns

Kinematograph WEEKLY

No. 1,883 Thursday, May 20, 1943. Vol. 315

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

NEW M-G-M BRITISH SET UP

Alexander Korda Outlines Production Plans

THE association of Sir Alexander Korda with M-G-M has been followed by significant changes in the American firm's British production policy.

It is claimed that the new arrangement has laid the foundations of a long-term enterprise which will make possible British-American film production on the largest scale.

Sir Alexander, just back from the United States, has revealed to the KINE. the main details of the agreement he has entered into with Louis B. Mayer and Nicholas Schenck which involves the formation of a completely new set-up.

The one thing which has stood in the way of Anglo-American co-operation in the past has been the time taken for stars to travel to and from this country. Sir Alexander told the KINE. Hollywood is now only 24 hours away by airplane.

A new company is to be formed to place the scheme on a production basis, and associated with Sir Alexander Korda and Harold Boxall as directors of the company will be Sam Eckman, S. J. Wright (solicitor to M-G-M Pictures, Ltd.) and David B. Cunynghame.

With swift Atlantic air travel the dream of Anglo-American film production becomes a living possibility.

Production on a scale comparable with that at Culver City is envisaged, and stars and directors of Hollywood repute will be flown over and back to take part in the production schedule. Also, technicians employed in the company's British studios will, Sir Alexander hopes, be given opportunities to

Continued on page 20B

...LM THEFTS FROM RENTERS

...K.R.S. Investigations

...thefts of film copies during ...nsit and at kinemas and des...h docks, which have exercised ... vigilance of a special depart...nt of the K.R.S. during recent ...rs, have recently shown an ...rease.

...pportunities of despatching ...en films to foreign markets, ...ch existed before the war, are ...fewer now. Nevertheless, there ... outlets for stolen films, and ...e the Investigation Department ... the K.R.S. is succeeding in ...ing.

...rosecutions are undertaken in ...es where the evidence is con...ive, and investigations pro...ding now may result in such ...on.

...orda's Interests

OUTSIDE SALE RUMOURS DENIED

...umours that interests outside United Artists set-up would ...chase the ...orda interests in ... organisation were character...d by Sir Alexander Korda on ...sday as "bunk."

... was open to United Artists to ...chase the interest which he ...d when an agreement could be ...ched regarding terms.

...e had no plans for making pic...es for United Artists, he added. ... his product would be for ...G-M distribution.

A.B.C. SCOTS MANAGERS' MEETING

Managers from all the A.B.C. houses throughout Scotland met in conference at the Regal, Glasgow, on Sunday, at the invitation of David Stewart.

Scottish delegates to the A.B.C. Managers' Committee were appointed.

Jimmy Hart, of the Grosvenor, was elected chairman. Mr. Watson, of the Regal, Edinburgh was appointed vice-chairman, and Mrs. Usher, of the Coliseum, will undertake secretarial duties.

The visitors also saw "Casablanca" and "Yankee Doodle Dandy."

Changes in A.B.P.C. Executive

W. J. GELL TO LEAVE PATHE?

CHANGES in the Associated British Picture Corporation personnel consequent upon the acceptance by Arthur Jarratt of the position of booking manager of the Corporation theatre circuit had not been decided when the KINE. went to press.

A board meeting was held on Tuesday afternoon, subsequent to which it was expected that a statement would be made concerning a change in organisation in which W. J. Gell and W. Moffat would be involved. But no statement was issued.

At one time it had been thought that Mr. Moffat would assume control of a group of kinemas within the circuit, but this possible appointment did not eventuate. Later the possibility of his assuming control of distribution on the corporation's renting side was seen.

This would have involved the undertaking by W. J. Gell of other important duties.

The situation as regards both these long-period executives of the corporation is at the moment of going to press uncertain. It is expected, however, that Mr. Gell will be offered an important post within the A.B.P.C. organisation.

Mr. Gell has been managing director of Pathé Pictures, now the distributing organisation of A.B.P.C., since November, 1933.

Mr. Moffat has seen eighteen years' service with A.B.C., the theatre circuit department of A.B.P.C., holding during recent years the post of booking manager.

CROSS-OVERS OF NEWSREELS

Joint Meeting Yesterday

Yesterday (Wednesday) officers of the C.E.A. met members of the Newsreel Association to discuss matters raising out of the supplementary agreement and its working in special locations where cross-overs created difficulties.

The KINE. was informed on Tuesday that the distribution plan arranged by the newsreel companies had worked admirably with a minimum of disturbance in distribution.

Newsreel Contract Defended

C.E. PRESIDENT ANSWERS CRITICS

COUN. HENRY SIMPSON, speaking to members of the Northern Counties C.E.A. at Newcastle on Tuesday, replied to criticisms which had been urged by members against the supplementary newsreel contract, said that by the scheme which had been adopted

"We have avoided the curse of having to play a national newsreel and have secured for all our members, and not a favoured few, a supply of the newsreels at their oid costs. Moreover, the renter cannot increase his price, which is again a novelty for a war time commodity.

"The Committee, in my opinion, has taken a long-sighted view in making the frozen conditions as far ahead as possible, for I repeat, as soon as the emergency passes and more film stock is available

Continued on page 5

Mayfair Acquires Sidmouth Hall

Charles F. Cheshire announces the disposal of his interest in Sidmouth Cinemas, Ltd., South Devon, to Mayfair Circuit (Sidmouth), Ltd. Final details were settled on May 10.

General von Arnim in England

Pictures on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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POLICY AGREED

WHEN it has a national duty to perform, the Industry has taken up the task with all its strength and enthusiasm. Sometimes the duty has entailed considerable extra work, and even dislocation or loss, but this has been written off under the heading of national emergency, and the machine has gone forward uninterruptedly.

On occasion, however, there comes a patriotic call which involves no hardship, but, on the other hand, leads to quite good business. When this occurs, as in the case of "Desert Victory," we watch the campaign with eyes fixed on the ultimate target—the conveyance to the public of facts and ideas—but may be pardoned for devoting attention to methods, to see, in fact, that satisfactory business results are fairly distributed.

Anxiety to avoid misconception can easily be understood. It is therefore satisfactory to see that the Films Division of the Ministry of Information is able to give full expression to its policy, and to see that this policy offends against no established Trade practice.

The letter from the M. of I. specifically states that there is no intention of allowing the standing arrangements for the discussion of terms between the C.E.A. and the Ministry to lapse, and its furthermore expressly restates the intention of communication between the two bodies in the future with regard to the distribution of pictures.

This last phrase is the important and operative one. When all are equally concerned to secure the maximum average it is clear that standard arrangements, designed to defend enterprise in a competitive business, must frequently be set aside. Bars, concurrencies, and other conditions of distribution, are terms the value of which vary greatly when we consider a national or a purely entertainment picture, and the only safety is in preliminary agreement.

Long Shots

SIR ALEXANDER KORDA was in one of those exhilarating moods on Tuesday when I met him at Claridges, his genius being at its most exuberant. It was obvious that the prospect of working in association with the powerful M-G-M organisation had filled him with vigour and stimulated his artistic and executive ability.

I WISH I could find space for the epigrams and arguments which which he fortified his judgments when questions were put to him on the carrying on of his plans. His enthusiasm for his job is infectious.

HAD an interesting talk with Col. David Macdonald immediately after his return from his American trip with "Desert Victory." The reception throughout the country surpassed all his expectations, he says, and he is not a man who thinks New York is America. He watched audience reaction in many cities, including Washington, Chicago, Seattle, San Francisco and Vancouver.

"DESERT Victory" was just the tonic the Americans had wanted, and from my own observation of the way in which it was welcomed by the Press over there it is clear that Macdonald gave a fair report of its success and that his account was by no means the enthusiasm of a fond parent. He had, by the way, an excellent word for the way in which 20th Century-Fox was putting it over.

AND, of course, I must not forget the words of greeting he brought over from our old friend George Archibald, who is doing a great job of work for the M. of I. Col. Macdonald himself is looking forward to more "Victory" films—and so are we. One rare and very highly prized compliment was paid to him—he was made an honorary member of the American Society of Cinematographers; this honour has only been conferred five times in the 24 years' history of the association (Edison and Eastman were in this select list), and Col. Macdonald's justifiable pride is understandable.

CHANGES which have taken place within the Associated British Picture Corporation have probably been responsible for the rumour which found currency last week that there were serious differences between the directors of the corporation, and that A. G. Allen would resign from the chairmanship of the board.

THE rumour is baseless. Any differences on policy have not been structure-rending ones and have been settled in an atmosphere of harmony. The past eighteen months or so since A. G. Allen has occupied the chair has been a time of great progress and this does not come when there is a seriously divided board.

LESLIE HOLDERNESS has done it again. Not content with scoring the higest contribution for the R.A.F Benevolent Fund, the Odeon, Birmingham, has wrested the national championship of the Red Cross Prisoners of War Fund from the aspiring Ritz, Neasden. As a result of his last week's effort "Leslie" collected from his patrons and from other sources the sum of £3,375; £375 more than his target. and £1,043 more than the Ritz manageress's record of £2,332.

IN announcing the provisional total then available of £3,000 odd to his Saturday night patrons he paid special tributes to the valuable help rendered by Mrs. Van Gessel (Regional Commissioner's Staff) and S. Stephens (Exchange Restaurant) and G. L. Head (Deputy A.R.P. Controller).

THREATS on the part of exhibitors to give up the newsreel leave out of consideration such special issues as that of Monday last. I should not like to have to answer irate patrons who clamour to see such an issue.

I WAS at the Cambridge Theatre in London on Tuesday for a Trade show at which the Pathé Gazette was shown and found the audience stirred to vigorous applause as the triumphant Allied troops were seen welcomed by the Tunisian populace. No British picturegoer should be deprived of scenes like this through exhibitor disgruntlement regarding the supplementary contract.

NEWS has just been received that Ralph Thomas, peace time employee in the editing department at British Lion Studios, now serving in the 9th Lancers in the Middle East, has been promoted to the rank of major. Coincident with his promotion, Major Thomas has been awarded the Military Cross.

TWO Associations which are proposed to function as subsidiaries of the N.A.T.K.E. publish matter describing their proposed activities. The Kinema Projectionists' and Engineers' Association forwards its draft constitution and rules, the Cinema Managers' Association its booklet, "The C.M.A. States its Case."

THE author of the latter, W. M. Pember, is a great lover of polysyllables, and his description of the growth of the managers' movement carries headings such as "Germinal," "Primogenial," "Disquisitional" and "Propagational," with sub-divisions into "professional," "organisational" and the like.

"PRIMOGENIAL" took my eye the moment I saw it, and I turned to the "New English Dictionary" to confirm my fears. That monumental work tells me that "primogenial" is an erroneous form of "primigenial," which means "belonging to a kingdom of nature proposed to include the lowest and most primitive forms of animals." Modesty unthinkable, for the chapter in Mr. Pember's book goes on to talk about Tom O'Brien, Mr. Higham-Cowen, and himself.

EMINENT people in Manchester and district attended the Manchester Trade show of "For Ever and a Day" (R.K.O.) last week. The audience included the Lord Mayor and Lady Mayoress of Manchester, the U.S.A. Consul, the Deputy Lieutenant of Cheshire, heads of the U.S.A. Red Cross Club in Manchester, and representatives of the British Red Cross.

IN Manchester there is a strong movement for the cultivation of Anglo-American relationship, and recently, the Lord Mayor, who has interests in the kinema Industry, broadcast to the people of Manchesters in New Hampshire and Connecticut, U.S.A.

AN interesting example, which might well be copied, of organised staff contributions comes from W. E. Chilton, manager of the Palladium, Halifax. In sending a monthly donation to the C.T.B.F., he says that "although this is only a small kinema, the employees contribute sixpence per week to a Charities Fund.

TWENTY-FIVE per cent. goes to the C.T.B.F., 25 per cent. to the Red Cross and the remaining 50 per cent. to the Halifax Infirmary. Our employees consider this to be a method whereby the call on wages for donations is regularised." This certainly seems to be an idea to be copied by kinemas—and studios and labs., too, for that matter—for which no fixed and regular method of dealing with appeals exist.

FROM Sydney, New South Wales comes a brief message from Roy Purvis, who up to a few years ago was area supervisor in the Liverpool area for A.B.C. With his letter are some Press cuttings announcing the formation of the Theatre Managers' Association of New South Wales, of which he is the first president.

EVIDENTLY the Sydney theatre managers are concerned for their status compared, for example, with projectionists. In some cases the latter receive more money than the managers. While the Sydney managers did not object to the operator receiving what he can get, they regard their own position as anomalous.

A NEW dinner suit every year, laundry bills for shirts and collars and travelling expenses have also occasioned desire for a suitable allowance to cover those items. Purvis asks me to pass on a message to his many exhibitor friends in this country: "Keep your chins up, lads."

MARGATE, looking forward to the post-war period with optimism, is planning to rebuild the Winter Garden, destroyed in the raid in 1941. Preliminary reports of the plans state that the new Winter Garden will be an improved version of the old, itself for years the principal entertainment centre in the town, containing one stage twice the size of the original one, new dressing rooms and larger and better refreshment rooms. The installation of an organ is to be considered.

THE STROLLER

Close-Ups

by

SCREE COMBER

Not the Type.

TRADE ossiper announces that Gabriel Pascal is to ure "the World's greatest star" St. Joan"—more hush, hush! according to a recent ballot leading box-office stars came ething in this order—Mickey ney, George Formby and her Riley. omebody has made sational changes in the original w manuscript.

Making the Halo Fit

UR one-time boy-friend, Val Guest, who in those days ldn't stand us a bitter, can now nd millions of pounds on adisements attacking the critics last week's issue). It seems two of our lady correspondents n't like "Miss London, Ltd." here is a theme song to the tune "Thanks for the Memory"—ghly—

thanks for the calummy
ow much my pictures bore
he fact they make you sore
l only just encourage me
o go and make some more
thank you so much
l thank's, you've discouraged me
rom getting swollen head
nd though my face is red
looks that I've been getting
on't seem too Black from Ted
l that means so much

expect jeers from a highbrow
hough we got cheers from a few
some call intelligent people
l there's the flaw—it isn't Shaw
l thanks, for reminding me,
hough you're a pair of swells
lthough my picture smells
still inured
nd self assured
os I'm not Orson Welles
y glad to greet you, "Magnificent Ambersons" to you
nd thank you so much

Slander

LIBEL is being perpetuated about non-English-speaking tish producers. The trouble is ne of our English-speaking ducers have gained a repuon for financial genius, ply because they have an air advantage, a knowledge the language. Just beuse non-English-speaking proers may take one or two years one or two millions, to make a ture does not mean that they lacking as financial geniuses. e language barrier presents an ost unsurmountable barrier.

or instance, the delay is ential when orders have to be en in Korean by a Hungarian ducer to an Urdu assistant, who ntually translates it into English the Russian cameraman. By time the rushes have been ubbed" into Hungarian so that producer can understand them, the time the interpreters have rked on the picture a certain ount of delay is unavoidable.

Columbia Will Release 44

KINE. *Cable from Motion Picture Daily*

COLUMBIA announces the release of 44 features, plus Westerns, for new season. The Annual Sales Convention were told the list contains 16 extra budget productions and two specials which will be sold on separate contracts.

Producers Releasing Corporation announces 42 for new season, plus Westerns.

The new production unit formed by Leo Spitz (former RKO-Radio President) and Jack Skirball, signs two-picture deal with U.A.

E. T. GOMERSALL, Universal's Western Division manager, has been named assistant general sales Manager, replacing Heineman.

SAM SHAIN has resigned as Editor of "Motion Picture Daily," effective May 15.

FILM REMITTANCE BAN LIFTED

Official news of the lifting of the ban on film credits announced recently by the KINE. has been circulated by the Treasury.

The special regulations on the remittance of film royalties which have been the subject of agreements with certain American film companies for the last three years will be remitted as from October 25 last.

Remittances of film royalties will now be subject to Defence (Finance) Regulations in the same way as other remittances abroad. Any person wishing to remit film royalties should apply for permission through their bankers in the usual way.

This decision will enable U.S. distributors to remit to the States a total sum not exceeding the average of their profits for the three years immediately preceding the war.

Union Considering Ban on Studio Overtime

Overtime bans as a weapon to force producers to accede to labour demands are to be debated to-day by the N.A.T.K.E.

The British Film Producers' Association has not met the union on the question of clerical grades employed in studio organisations, and certain members of the Studio Council of the union want to reimpose the ban which was called off last Christmas upon an entirely different matter.

Workers have a perfect right to refuse to work overtime as individuals, but the point arises whether, when members act in response to a call from the union, the action is one that can be justified.

SCHOOLS FOR PROJECTIONISTS

Northern Ireland's Plans

NORTHERN Ireland may institute schools for the training of projectionists. This was revealed at the May meeting of the Northern Ireland Branch of the C.E.A. in Belfast when T. H. MacDermott presided.

The SECRETARY stated that a meeting had been held with the Principal of the Belfast Municipal College of Technology and the head of the Electricity Department of the College regarding classes for the training of projectionists. Representing the Branch were George Lodge (chairman), James and John Curran representing the condition of films committee.

The delegates had pointed out that the Industry was concerned about the condition not merely of films and apparatus but felt that all future projectionists should be fully trained men, more especially in the light of possible developments in the Industry.

Three or Four Years!

The representatives of the College stated that they had not realised until the trade had drawn attention to it that projection was a really skilled matter, and as far as they were concerned they felt that the course should be a three or four years one, that classes could be held in the mornings, and that room would be available from about the end of next month.

The courses would be drawn up in conjunction with the trade, and what they visualised in future was that all projectionists would be fully trained men with certificates of proficiency. In addition it might be possible to have classes for country projectionists in two provincial areas.

The meeting decided that the Condition of Films Committee should proceed with plans for the classes, and should have a free hand in the matter.

"Desert Victory"

It was reported that the dispute between G.F.D. and the Crumlin Picture House, Belfast, regarding the booking of "Desert Victory" had been settled.

Mr. MACDERMOTT said that the Branch had not been consulted regarding the settlement. He felt that as the house had lodged the complaint with the Branch, the Branch should have been consulted in the matter.

Mr. M'GUIGAN said that they should lay down some definite procedure for future complaints. If the Branch was asked to take a matter up, then the member should leave it to the Branch. He moved that in future the Branch should take up no complaint between an exhibitor and a renter unless the exhibitor gave written instructions that he left the matter entirely in the hands of the Association.

This was agreed to.

Newsreel Contracts

HARRY MURRAY stated that he had refused to sign the new contract for

Continued on page 20b

BIRMINGHAM STAFF CONCESSION

15-year-old Usherettes

In these days of ever-increasing staffing difficulties, Birmingham exhibitors have secured a valuable concession from the Justices.

On Monday last a deputation from the local branch of the C.E.A. awaited upon the Public Entertainments Committee with a request that permission should be granted for the employment of girls of 15 as usherettes.

Hitherto the regulations have prohibited the employment of young persons under 16, except boys not less than 15 as re-wind boys, or trainees with a view to appointment as assistant operators on reaching the age of 16. The engagement of such boys has been subject to the approval of the Fire Force Commander. In addition to such boys, however, girls of 15 years of age may now be employed as usherettes in Birmingham kinemas.

The deputation consisted of Messrs. C. H. Russ (chairman), B. T. Davis (vice-chairman), and A. G. May (branch liaison officer with the Ministry of Labour).

In view of the concession, the Justices, over whom J. S. H. Partridge (chairman, Public Entertainments Committee) presided, stressed the necessity for the strict enforcement of the regulation concerning the admission of young people as patrons when "A" films were exhibited.

The deputation reassured the Justices on that point, and also promised to ask members of the branch not to show "H" films if they could possibly avoid it.

COMMODITY INSURANCE

Premium Unchanged

The Board of Trade announces that for the period beginning June 3 and ending Sept. 2, 1943, the rate of premium payable under any policy issued under the Commodity Insurance Scheme shall continue to be at the rate of 2s. 6d. per cent. per month. The monthly and three-monthly policies for a fixed sum and three-monthly adjustable policies previously issued will be continued.

Collections taken at the Regal, Wells, Somerset, in aid of the Royal Naval War Libraries, raised £71 14s. 3d. for the cause.

Continued from page 3

NEWSREEL CONTRACT DEFENDED

the scheme automatically comes to an end.

Coun. Simpson pointed out the alternatives to the plan which he contended would have placed the exhibitor in a far worse position. The cut having been decided upon by the Government, the Board of Trade courteously invited the Industry to produce a plan. That plan had to cover a fairly long period—to have suggested three months to the Board of Trade as had been urged by some members would be ridiculous.

To allow bookers of newsreels to change from one to another would cause confusion to the whole scheme.

One important matter that the committee had to bear in mind, and that was that at all costs we must avoid the fate of the many industries that have been telescoped during the past two years, and whose retailers were not consulted, but they were told just how their particular trade would have to operate in the future.

Do not let anyone be under the impression that the Board of Trade did not have in hand a scheme of their own. We have up to now, by the adoption of this scheme, avoided any further control of our business methods which has been most marked in the biscuit, mineral water and many other trades.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 20 AND WED., MAY 26

Thursday

Something to Shout About *(Columbia)*

Own Theatre. **10.45 a.m.**

Cast: Don Ameche, Janet Blair, Jack Oakie, William Gaxton, Cobina Wright, Junr., Veda Ann Borg, Hazel Scott, Joyce Martin, Lily Norwood, James "Chuckles" Walker. **Director:** Gregory Ratoff.

Songs by Cole Porter, the beauty of Janet Blair, romance by Don Ameche, and fun by Jack Oakie. Add to these the swing music of Hazel Scott and a galaxy of outstanding vaudeville stars, and you have "Something to Shout About." This Gregory Ratoff production presents lovely Janet Blair as a singing teacher who gets a chance to appear in a show in the star rôle. Unfortunately the show already has a star, who has also put up the money to stage it. When she learns what the producer has done she walks out, taking the costumes and scenery with her, leaving Don Ameche and Jack Oakie to pull the show out of the hole

They try to persuade Janet, who had gone home, to return and take part in the vaudeville show they are staging, but she refuses, only to make a surprise appearance to sing a love duet with Don Ameche. The producer, William Gaxton, who has been in a sanatorium after a binge, turns up at the theatre in his nightshirt and tries to stop the show, but his antics only make it a greater success. In the end he makes a curtain speech, claiming the credit for devising the show

Johnny Doughboy *(British Lion)*

Rialto. **10.45 a.m.**

Cast: Jane Withers, Henry Wilcoxon, Patrick Brook, William Demarest, Ruth Donnelly, Etta McDaniel, Joline Westbrook, also members of the Twenty-Minus Club, Bobby Breen, Baby Sandy, "Alfalfa" Switzer, "Spanky" MacFarland, Butch and Buddy, Cora Sue Collins, Robert Coogan, Grace Costello, Karl Kiffe, and the Falkner Orchestra. **Director:** John H. Auer.

A large group of former child stars made a new appearance in this gay, tuneful and likeable piece of entertainment. Droll and versatile Jane Withers is seen as a former child-movie star who has entered her 'teens with a heart full of rebellion against "kiddie" rôles and a longing for more sophisticated parts. When her studio refuses to gratify this ambition Jane runs away, thereby causing considerable trouble. Soon, however, a girl from Nebraska comes along who has won a nation-wide contest to find Jane's nearest double, and Jane's agent, William Demarest, passes off the Nebraska youngster as Jane herself. He sends her to the "Twenty-Minus Club," an organisation of former child movie stars with whom Jane had worked. The club members are arranging a special "Junior Victory Caravan," and they appeal to the girl they believe to be Jane to join them as the "star name." Meanwhile the real Jane Withers has taken refuge at the estate of Henry Wilcoxon, a playwright, with whom she has fallen in love. Wilcoxon, realising this, deliberately dampens her ardour, and a chastened Jane returns to the club, doing her share to make their "Junior Victory Caravan" a success. Seven musical numbers which enhance the picture's attraction include the popular title song-hit, "Johnny Doughboy."

Chick *(Equity British)*

G.-B. Private Theatre. **2.30 p.m.**

Cast: Sydney Howard, Cecil Humphries, Betty Ann Davis, Fred Conyngham, Mai Bacon. **Director:** Michael Hankinson.

Screamingly funny comedy from the Edgar Wallace novel with the celebrated Yorkshire comedian in the name part. His rôle as Chick Beane, the college porter, who inherits an earldom but no money, who gets into the House of Lords and the hands of crooks, suits Sydney Howard to perfection, and his performance is a memorable one.

Friday

Sing You Sinners *(Paramount)*

Plaza. **10.30 a.m.**

Cast: Bing Crosby, Fred MacMurray, Ellen Drew, Donald O'Connor, Elizabeth Patterson, John Gallaudet, William Haade. **Director:** Wesley Ruggles

Bing Crosby and Fred MacMurray are co-starred in "Sing You Sinners," portraying two brothers, one a happy-go-lucky fellow whose inability to land a job and contribute to the household expenses nearly drives his family mad, and the other a serious-minded, hard-working young man.

The story, written by Claude Binyon, traces the adventures of the unpredictable Beebe family, from their small town beginnings to their thumping final success in the night clubs and racing paddocks of Los Angeles. Their rise starts when Bing, believing the home town too small for his talents, leaves for the big city, promising to send for his mother and kid brother as soon as he gets established. There are many hilarious adventures in store for the family before fame and fortune make their appearance—largely through the unexpected performance of a horse and the success of the three brothers as night club entertainers. The story is paced by a number of song hits from the pens of some of Hollywood's leading composers. Here is another grand piece of all-round entertainment, calculated to appeal to audiences of all kinds, no matter what their tastes.

The Cat and the Canary *(Paramount)*

Plaza Theatre. **10.30 a.m.**

Cast: Bob Hope, Paulette Goddard, John Beal, Douglass Montgomery, Gale Sondergaard, Elizabeth Patterson, George Zucco. **Director:** Elliott Nugent.

Filmgoers who enjoy the type of picture which masterfully combines scary doin's with rib-tickling quips and more than a few moments of romance will have the time of their lives with "The Cat and the Canary." This spook-and-spoof story provides Bob Hope with some of the funniest material he has ever had. He is co-starred with Paulette Goddard, and they are supported by a host of talented players admirably suited to the alternately gay and chill-inspiring moods of the picture. It is based on the famous stage play of the same name, the play which almost scared hardboiled critics out of their seats when it was first presented. The mysterious events have their setting in a spooky old mansion in the Louisiana bayous. The eccentric owner of the place—he has been dead ten years—has provided that his heirs shall hear the reading of his will at midnight ten years after his death. With the reading of the will and the naming of Paulette as heiress, terror stalks through the strange house that night, until, at length, "The Cat" is unmasked in a hair-raising climax. This is first-rate entertainment for all film-goers anywhere.

Traitor Within *(British Lion)*

Studio One. **10.45 a.m.**

Cast: Donald M. Barry, Jean Parker, George Cleveland, Ralph Morgan, Jessica Newcombe, Bradley Page, Dick Wessel, Emmett Vogan, Edward Keane, Eddie Acuff, Sam McDaniel, Eddie Johnson, Marjorie Cooley. **Director:** Frank McDonald.

An unusual story, directed with tensely controlled drama which is released in a powerful climax, shows Donald Barry as a likeable young truck-driver who is in love with Jean Parker. Miss Parker and her father, George Cleveland, nourish a secret hatred of the town's Mayor, Ralph Morgan, who gained his rank and success by falsely taking the credit for an act of heroism performed during the Four Years War. The heroic deed in question had actually been done by Jean Parker's father, but the old man had remained silent while the credit and hero-worship went to a charlatan.

At the celebration of Jean's wedding to Barry, a crooked politician, Bradley Page, plans clandestinely to make capital out of Morgan's secret, and to blackmail Morgan. As a cover, he sets Barry up in business and makes Morgan turn over many of his most profitable contracts, but Barry learns of the shady way in which his fortune has been fostered, goes straight to Morg[an] rating him for lacking the courage confess the whole truth. Morg[an] becomes conscience stricken and she himself, leaving a full confession. Morgan's wife destroys this Barry is arrested for murder. angry mob of citizens surge side the gaol to lynch him, but J Parker induces Morgan's wife to the truth just in time to save Bar life.

Jimmy Lydon with Frances Gifford in Paramount's latest Aldrich family comedy, HENRY GETS GLAMOUR

Monday

Harvest Days *(British Lion)*

Rialto. **10.45**

Cast: Leon Weave[r] Frank Wea[ver] June Weaver, Lyn[n] Merrick, Fr[ank] M. Thomas, Sall[y] Payne, Di[ck] Jones, Joseph Al[lan] Jun., Billy [Lee] Earle S. Dewey, Sam Flint, [Ed] Erway. **Director:** Frank McDon[ald]

This topical comedy strikes a note with a story which subtly po[ints] a pleasing moral. The theme is adro[itly] handled and not allowed to obtrude obviously upon the basic humour of picture. Leon Weaver, with his wife family, are starting off on holiday w[hen] they hear of a Government appeal, ing agricultural workers to go to West Coast to harvest crops. T[hey] decide to alter their holiday plans assist the war effort. Accordingly, take a farm in California, which situated next to an expensive school. students hold in contempt farmers all manual workers, and there is tinual friction between the school the Weavers, who frequently find t[heir] land damaged by the collegiates.

Now the Weavers secure the good of the students, and through the offices of a young professor and assistance of the boys' fathers unc[over] evidence to show that the headma[ster] was an enemy agent fostering disu[nion] Despite the drama of the main th[eme] the film is full of robust comedy s[itu]tions, and is interspersed with sev[eral] pleasant musical numbers.

Tuesday

Sunset Serenade *(British Lion)*

Studio One. **10.30**

Cast: Roy Rogers, George "Gabb[y]" Hayes, Helen Parrish, Ons[low] Stevens, Joan Woodbury, Frank Thomas, Roy Barcroft, Jack K[irk] Bob Nolan and the Sons of the Pioneers. **Director:** Joseph Kane

Sweating horses, straight lefts cracked jawbones, gunplay competit[ion] with gravestones as prizes, a f[lood] caused by a burst dam, stampe[de] cattle and runaway criminals, six s[hot] and a tassel of romance.

Roy Rogers is there for every s[ec]ond show, with faster horses and straig[ht] lefts, dealing out fractures more com[plex] and bullets more deadly, songs m[ore] enchanting and romance more con[vin]cing than ever a Cowboy King [has] before. The story promise is posed the outset and moves at a cracking p[ace] thereafter. Joan Woodbury, hoping obtain possession of the ranch in w[hich] she has been living, connives Onslow Stevens, a neighbouring ra[nch] owner, to make the ranch appea[r] bankrupt and worthless proposition the guardians of the owner—one-y[ear] old Rodney Blackton. Helen Parr[ish] Rodney's pretty guardian, finds co[n]tions at the ranch apparently hope[less] until Roy Rogers comes along begins to straighten things out with well-known Rogers technique. The cl[ean]ing-up process involves some fast furious action, and a distinct sparkl[e] lent to the proceedings by Rogers, deniable talent as an actor, as well a[s] cowboy and a singer.

The schemers are outwitted. charming Helen Parrish is installed her ward in a ranch which she finds her surprise, is a remarkably worth-w[hile] proposition. Regretfully, Mr. R[ogers] rides away.

Continued on page 40B

EALING
STUDIOS

LIMITED

EALING
Distribution

LIMITED

Barnett Freedman '43

Ealing

LEADING THE WAY

At first films were a novelty to delight the young, provide a comfortable twilight for the romantic, to cat the ever alert eye of the speculator and the adventure Today our industry has reached maturity. It takes its pla among the great industries of our time; it influenc millions; it is a force to portray Britain to the world ★ this new industry the name Ealing has contributed muc Under progressive leadership, Ealing Studios have attract in the last few years the best elements in British film pr duction—a team of technicians, enthusiasts as well as exper whose determination it is to make our films lead the wa

★ *Now we announce the formation of Ealing Distributi Ltd.* At Ealing House, 169-171 Oxford Street, Londo W.1, former home of A.B.F.D., a new distributi Company is formed—a new force, as up-to-date, as vita as lively as the films it will handle. Here is an i dependent organisation that is a prelude to the post-w reconstruction of our industry. And it is operating no

Ealing

Studio

MEN OF GOODWILL

This year is Michael Balcon's twenty-first as a producer. Among his 250 films are many screen milestones, from *I was a Spy* to *The Next of Kin*, from *A Yank at Oxford* to *The Foreman Went to France*. A pioneer in 1922, he is still a pioneer today. His name on a film has become a standard of quality ★ Thanks to the foresight and support of two men, Balcon's name has become identified with Ealing. Stephen Courtauld, our Chairman, has a reputation which reaches out far beyond the realm of films; Major R. P. Baker was at Ealing when the Studios were built and our first distribution company, A.B.F.D. Ltd., was formed. An able administrator, he is a leading figure in the industry—an expert on finance and organisation ★ Now D. E. Griffiths comes to Ealing Distribution as General Manager and head of the Sales Force. He brings with him that energy and experience which have long won him the industry's respect ★ These are the men of Ealing. Consider their records: They are men of goodwill.

Distribution

Trade Show

WILL HAY in

My Learned Friend

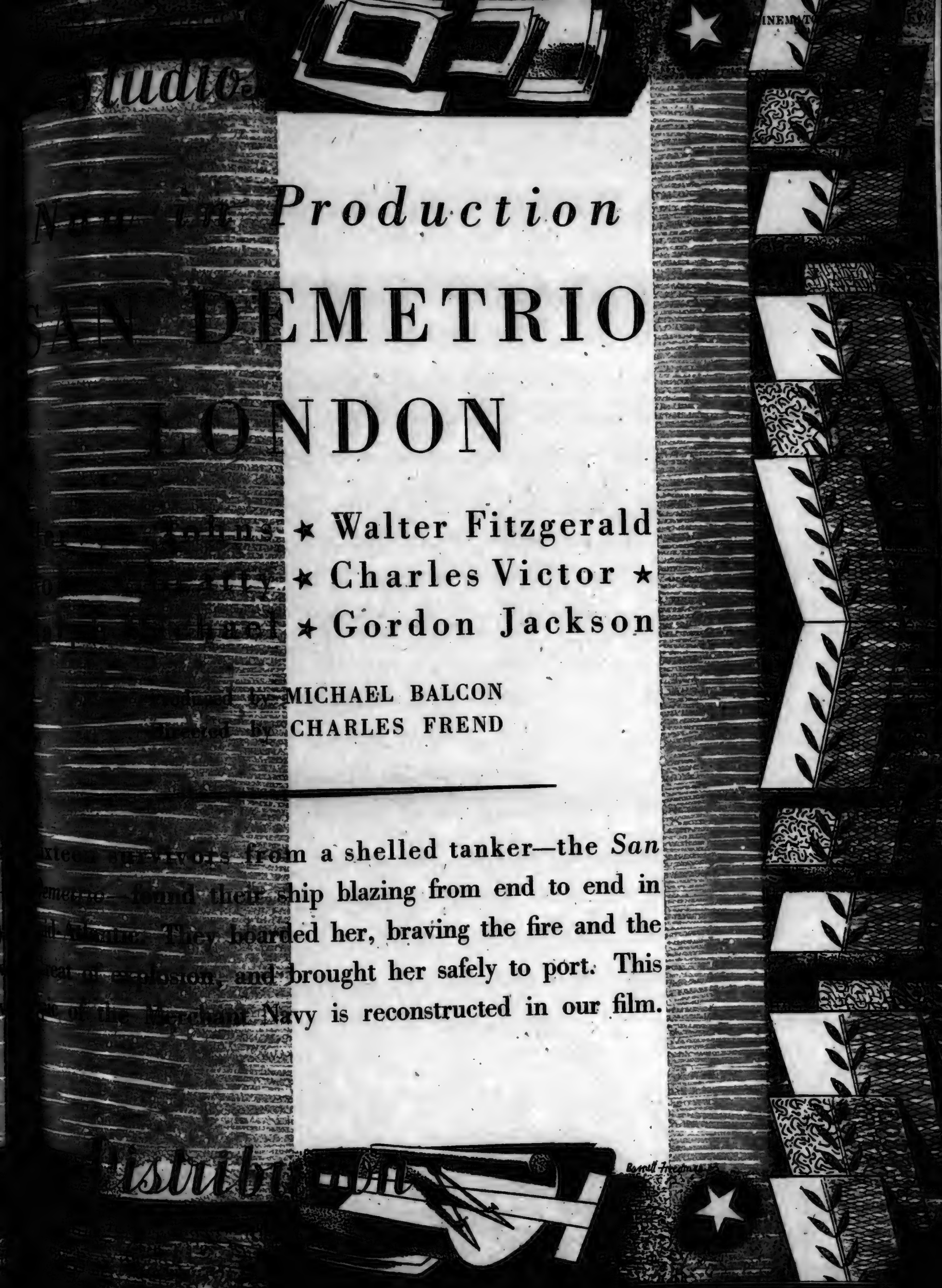
with CLAUDE HULBERT

and MERVYN JOHNS

Produced by MICHAEL [illegible]

Directed by BASIL DEARDEN & WILL HAY

Following the time-worn tradition of cinema advertisi
we should describe this as Will Hay's funniest comedy
frenzy of fun!—a marathon of mirth!!—a riot in risibility
We could quite easily trot out all the old Superlativ
We are content to ask you to see it and judge for yoursel



Production

DEMETRIO LONDON

★ Walter Fitzgerald
★ Charles Victor ★
★ Gordon Jackson

MICHAEL BALCON
CHARLES FREND

---

from a shelled tanker—the *San*
ship blazing from end to end in
ded her, braving the fire and the
brought her safely to port. This
Navy is reconstructed in our film.

Ealing

PROGRAMME PARADE

Seven more features on the way from Ealing Studio
★ *HALF-WAY HOUSE* is a story of human problems in
supernatural setting—the type of film that not only enter
tains but stimulates discussion ★ An expedition will be sen
to Africa to obtain authentic material for *SPEARHEAD* an
a star cast will enact the thrilling story of Britain's missio
to liberate Abyssinia ★ Of *FIDDLERS THREE* what can w
say better than that it provides *TOMMY TRINDER* wit
musical frolics set in Ancient Rome! ★ *LADIES' MAN*,
melodrama based on Landru, will depict the Frenchma
who was a lady-killer in more ways than one! ★ *THOSE I*
PERIL is a story of Air-Sea Rescue—a tribute to those wh
risk death to save life ★ *SECOND CITY* will tell the saga o
Glasgow, and *TOP LINK* a story, human and dramatic, o
our railway workers at war ★ Add to these two nev
CHARLIE CHAN films from America: *THE SECRET SERVICE* an
THE PERFECT CRIME, and a Crown Film Unit feature, *CLOS*
QUARTERS, a thrilling narrative of the submarine service

Ealing

PERSONALITY PARADE

TOMMY TRINDER has been called "comedy's gift to drama." He is not lost to comedy, as witness his next subject, but in drama and comedy alike, Trinder's the name they clamour for ★ *WILL HAY*, in the top four of the last box-office popularity poll, is also in top form in his latest—*MY LEARNED FRIEND* ★ This was directed by *BASIL DEARDEN*, who rang the bell with *THE BELLS GO DOWN* ★ *CHARLES FREND*, directing our current production, *SAN DEMETRIO, LONDON*, established himself with *THE FOREMAN WENT TO FRANCE* ★ *CAVALCANTI*, acknowledged leader of the British documentary school, will direct *SPEARHEAD*, an epic story of the final victory in Abyssinia ★ *HARRY WATT*, who made *TARGET FOR TONIGHT* and *NINE MEN*, will abandon drama for comedy when he starts work on the next *TRINDER* film, *THE MIDDLE THREE* ★ Impossible in the space at our disposal to list all the personalities who combine to give Ealing Studios product the quality and appeal that it has. These are some of the names that spell success for you as for us.

Studios EALing 6761 • Distribution GERrard 2644

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STUDIOS

★★ *EALING GREEN LONDON W5* ★★

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THE NEWSREEL CONTRACT AROUSES LENGTHY DISCUSSION

Criticism and a Compromise

THE newsreel supplementary contract provoked a lengthy discussion at last week's General Council meeting. Complaints were made that the newsreel cuts demanded exceeded the Government requirements, and particular criticism was directed to clauses withdrawing one month's notice of cancellation and the freezing of the exhibitor's newsreel business. It was, however, decided to give the scheme a fair trial, but the original date of December 31, 1944, suggested for the reconsideration of the scheme was altered to 1943, on the termination of the Board of Trade Order. It was thought that this period would be time enough to enable experience to be obtained as to the operation of the scheme.

The committee in its report referred to the number of representations made in respect of the newsreel supplementary contract. To deal with the minor points first. Some members think that where concurrencies take place the price should be reduced. It is true that there may be a small saving to renters, but this overlooks the fact that the cost of the print allocated proportionately to a particular run is small. The newsreel companies estimated that they, in their turn, would in a number of cases be making adjustments to the benefit of exhibitors at the renters' expense so that these matters would more or less balance.

The second point relates to the clause which permits of an increase in the amount of rental, which has been misquoted in more than one place as permitting the renter to increase the film rental. This is a partial and very misleading statement.

Actually, what the renter may do is to increase the charge for a newsreel only in respect of two points: the first is to cover any increased cost of film stock, which is not expected ever to be more than a matter of pence; the second is changes brought about by *force majeure*. Under this heading the kind of thing which is envisaged is, for example, petrol might be withdrawn thereby necessitating a distribution by rail which might be more expensive. Here again the sum in normal contemplation is a matter of shillings. Even so, these increases can only come into operation by agreement with the C.E.A. This explanation disposed of this matter so far as the members of the committee were concerned.

Cancellation Notice

The principal discussion took place on the withdrawal of the one month's notice of cancellation, and in this respect it was desirable for members to have more information as to the circumstances which confronted the Committee. At the time the Committee began its negotiations it had been intimated by the Board of Trade that a cut in film stock was in operation, but the actual figure of reduction had not been filled in. It was subsequently fixed at 40 per cent., and the matter can be dealt with on that basis from the start.

The Committee was therefore faced with the situation that only 60 per cent. of the film stock was available to the newsreels. Therefore only 60 per cent. of the prints would in future be available, and contracts would become inoperative. Had nothing been done by the C.E.A. the newsreels would have been in the happy position of choosing their customers and, of course, agreeing an increased price, which would have left them no worse off than previously in regard to their total business, as presumably it is not arguable that members generally want the newsreel.

Business Frozen

The matter had been discussed at a meeting of the General Council, when the question had been put to members: Did they want the newsreel as hitherto, or were they prepared to accept later runs? And very definite instruction was given that every endeavour was to be made to continue the circulation of newsreels as it had existed. The only method by which this can be done is, of course, the concurrency method, which was adopted.

When the newsreels were approached to give effect to this, they agreed to co-operate on condition that all business was frozen for the duration of the Order issued by the Board of Trade.

This was agreed to and ratified by the General Council at its last meeting. The Board of Trade is also party to this negotiation, inasmuch as it also has to be satisfied that any scheme is a workable one, and obviously no concurrency scheme could operate if at any given date, possibly for a reason totally unconnected with the newsreel business, any considerable number of exhibitors were to cancel their contracts.

The newsreel companies also agreed that in return for the freezing of the business for this period they would not increase their prices. **This point apparently seems to have been overlooked, inasmuch as an exhibitor is obligated to pay his rental during this period, so the renter is obligated to supply a newsreel, and by this method is debarred from increasing his prices.**

This agreement was entered into by the Committee with the newsreels and confirmed by the General Council. A number of members felt that in view of that fact it would be extremely regrettable that the Association should attempt to go back upon a bargain. It was also felt that it would be very useful if more information were available to the members of the Association generally in regard to the full circumstances of the discussion. It was also stated that a very considerable number of members had signed the supplementary agreement. It was mentioned that six specific complaints had been received, all of which had been dealt with.

Reconsideration

Ultimately, by 17 votes to 9, it was agreed to recommend to the General Council that an approach should be made to the newsreel companies to ascertain whether they would agree with the C.E.A. that the whole matter should be opened for reconsideration at December 31, 1943, or on the termination of the Board of Trade Order, whichever was the shorter.

The idea underlying this resolution was that when the additional information was made available to members it would give an opportunity to put the scheme which had been agreed into operation, and if, after a reasonable lapse of time, any hardships had come to light, there would then be an opportunity of reconsidering the whole matter in the light of experience.

As regards to what might happen in cases of hardship, the Committee said it had every confidence that any such cases can be dealt with by the Joint Committee of the C.E.A. and the Newsreel Association.

Another point which was raised dealt with the question where the Universal Newsreel was substituted for one of the other four. It was explained that the Committee had classed the four other newsreels on a parity and the Universal newsreel in a lesser class; consequently, wherever the Universal newsreel was substituted for one of the other four an allowance should be made.

Government Interference

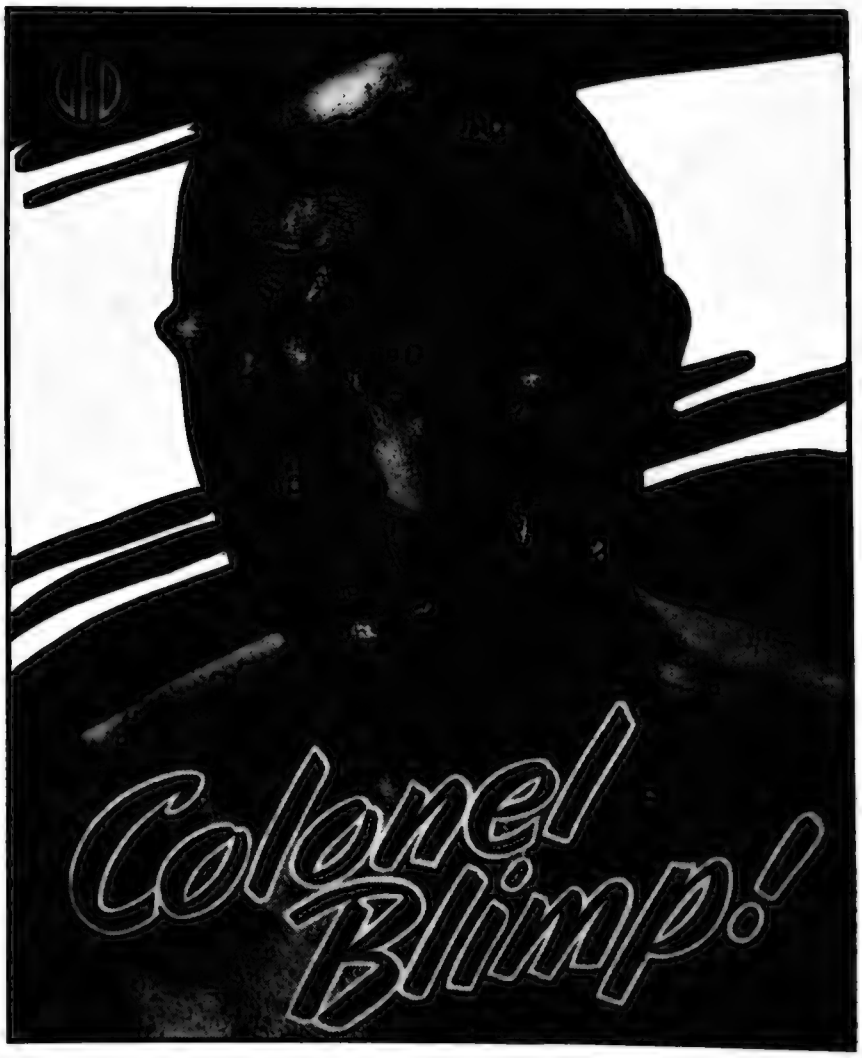
L. G. HILL remarked that branch after branch had protested against the conclusion of this agreement. There was general agreement with the principle that concurrency showings would save film stock, but this could also be saved if the newsreels were not shown at all. The fight was against the imposition contained in the new contract with the newsreel companies, which was never submitted to the negotiating committee nor to the General Council, and the first intimation of its contents was given on the 20th of last month, when it was received with complete surprise. **The newsreel was the members' most powerful weapon of defence against the renters, and this was now lost.** Members would agree to concurrencies, but not to two of the provisions in that agreement: First, to give the newsreel companies the power to hold members to pay newsreel rentals for perhaps years; second, to keep on paying them the same rental for films that now had to be shown with the opposition.

Members had been told that unless they signed this new agreement they would not receive a newsreel, and this statement he challenged. There was nothing in the Board of Trade Order which gave newsreel companies the right to cancel existing contracts, and if there were, it was the first stage of Government interference with the Trade.

There was a growing tendency in the Association, after every period of negotiation, to tell members that they must accept the terms of that negotiation, "or else . . ." and there was a number of members who would not brook such threats. If the Government were not satisfied that the Trade was contributing 100 per cent. to the war effort, then it was time the Trade was closed down.

Continued on page 16

Patricia Morrison shows the M-G-M studios to Lieut. T. H. Davies, R.N.V.R. and Seaman George Staniforth, who were among a party of twelve men who paid a short visit to Hollywood en route to a "secret destination"



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COMPROMISE REACHED ON NEWSREEL CONTRACT

Mr. Hill strongly advocated that the negotiating committee should be advised to delete clause (a) of paragraph 1 of the new contract.

C. P. METCALFE fully agreed with Mr. Hill, and thought there was absolutely no justification for this clause. The Board of Trade had certainly imposed on the newsreel companies a quota of 60 per cent., and members must fall in with the requirements in regard to crossovers. exhibitors were prepared to do all they could to carry out the wishes of the Board of Trade to effect this economy in film stock, but that was something apart. He personally refused to sign the new contract, even if it meant going without the newsreel, and there were many others in Yorkshire who had adopted the same attitude.

Tribute to Newsreels

R. H. DEWES felt that the debate would not have taken the course it had had members understood the governing factors. The report of the General Purposes Committee gave more detail than had been disclosed previously, but even so it was a very modest, almost apologetic, document. The facts were the reverse.

Members would remember that when the negotiating committee commenced its discussions the Government had signified its intention of making a radical saving in stock; all other details were vague. It had been conveyed to the Government that running time should be cut, so the negotiating committee realised that if they were to avoid a cut in running time, not only agreement to the scheme, but warm co-operation of the Newsreel Association was necessary, and they had to come to some understanding with the Newsreel Association whereby newsreels would, if necessary, sacrifice some of their own interests to save newsreel stock. The Committee proceeded on these lines, and in Mr. Dewes' opinion the newsreel companies met them more than half way.

The Newsreel Association said they would go all out to save stock in every form. If the C.E.A. would agree to crossovers, they would agree to no increase in price, except under force of circumstances to be agreed with the C.E.A., and also they would need to have all business frozen for the duration. This statement was known prior to the last General Council, and was confirmed.

Odeon Signs Up

As far as Mr. Dewes' company was concerned, it had signed the new agreement, and it had no intention of avoiding its obligations under that agreement, and it was committed for the duration of the Order.

He strongly urged that any endeavour to reopen a bargain that had been entered into on the Association's behalf by its properly appointed committee would be extremely undignified and unlikely to do any good. A large number of exhibitors had already signed the contract, and if the matter were reopened it would be for a small proportion of the members who had not yet signed.

It might be said that a small hall taking abnormal money owing to the advent of troops might fear signing because the troops might be moved and they would revert to the previous population, and in this case the exhibitor might wish to discontinue the newsreel. That was a point to be raised, but the last paragraph of the General Purposes Committee's report adequately covered that, and it might well be left to the officers to deal with cases of genuine hardship.

As a member of the negotiating committee, Mr. Dewes had watched very closely, and was convinced and could put on record that Sir Gordon Craig and the Newsreel Association and the representatives of this Association showed genuine statesmanship in the arrangements made. When he had first heard of the proposed arrangements Mr. Dewes had felt there was not a dog's chance of their coming off, and prominent members of the Trade had voiced the same opinion—that it was a forlorn hope. It had turned out to be, in his opinion, one of the finest things the Association had ever done, and he much regretted that those responsible should be met with so much unmerited criticism.

B. T. DAVIS suggested that the General Council should accept in principle, but that the C.E.A. should try to reopen the matter in a year's time, not at the end of 1944. By that time experience would have been gained.

Alderman C. W. A. WRIGHT thought the matter might be approached in a friendly way, which would enable the Board of Trade, the renters and the C.E.A. to come to a happy understanding. He thought it impossible to tolerate the freezing of business as in the contract.

Give it a Trial

A. B. KING stated that so far he had heard no arguments why an endeavour should be made to cross over newsreels. He urged that the negotiating committee should not be placed in the invidious position of saying that they had failed to reach agreement; if that were done one could say good-bye to trust from Government Departments in future. He pleaded that the whole scheme should be given a fair trial, and not upset by present fears. There was a war on! Members were afraid of waiting until the end of 1944, but by December 31, 1943, experience would be gained and there might be a possibility of alterations at this date.

S. K. LEWIS agreed with the opening remarks of Mr. Dewes. To go back, this matter had been brought up at Liverpool, when the General Secretary notified the Council that he had received intimation that film stock would be cut. That General Council had appointed the negotiating committee. That committee had gone to the Board of Trade and found this Department had a formula for a cut in playing time. This was fought, and if it were possible to transfer members into reverse, what would they have said if the committee had informed them that it had agreed to a 25 per cent. cut? However, this was not done, and an endeavour was made to find some other form of economy, and it was found that the newsreels offered immediate means whereby the greatest economy could be effected in the simplest way. It was not the newsreels that made the approach, but the C.E.A. For the concessions granted by the newsreels it was only fair that contracts should be frozen for the duration of this particular economy.

The need for this economy was brought about by the fact t materials used for raw film stock w essential materials for the manufac of high explosives; consequently, w the war finished, the need for th materials should cease and there w be abundance for basic film st In peace or war, how many news contracts were actually broken, exc in transfer from one to another:

Alternatives

Mr. LEWIS thought members sh choose one course or the other: face a possible cut in playing time to agree to what he thought wa very harmless thing—freezing of n reel contracts for a stipulated p for the duration of the war. He h the General Council would not say it did not agree with what had done, because he was apprehensive what the Board of Trade would thin

Mr. HILL again insisted that the n tiating committee negotiated a princ of the scheme but did not ratify or see this agreement, and that it was this that he found fault.

J. MATHER proposed: "That the contract terms be referred back to negotiating committee with instruct to delete clause (a) of paragraph 1. The motion was seconded by C. METCALFE.

A. B. KING was anxious that m bers should refuse to place the Ass tion in this invidious position, moved: "That the date mentioned in General Purposes Report, 1944, changed to 1943."

The CHAIRMAN moved the adoption paragraph C with the alteration 1944 to 1945.

This was agreed.

NORMAN HART, association solic who was asked as to validity of exis contracts, stated that the effect of Board of Trade Order was that if newsreels took the point of view would enable them to dispose of all contracts on the ground that there no longer sufficient prints to carry out, and that such limitation in number of prints was through no of the newsreel companies.

Next General Council Meeting

It was agreed that the next meeting the General Council should be held London on June 9.

Yesterday (Wednesday, May 19), committee of the Manchester and Sa Branch held its monthly meeting Cromford House, Manchester. and East Lancashire Branch will at Rochdale on Friday, May 21 11.30 a.m., to be followed by luncheon. J. J. Cracken, br chairman, will be the host.

Distinguished guests at the premiere in New York of HANGMEN ALSO DIE Col. Hurban, Anna Lee (the star), Fritz Lang (the director), and M. Litvino (the Soviet Ambassador to the U.S.)

IN ANY SITUATION, SHE RINGS THE BOX-OFFICE BELL

[illegible] presents

Hers BEAUTIFUL

CAROLE LANDIS • GEORGE MURPHY • ANNE SHIRLEY

Introducing the Singing Star of Jack Benny's Radio Program.. DENNIS DAY

and THE POWERS STREAMLINED AMERICAN BEAUTIES with Alan Mowbray and

BENNY GOODMAN and his ORCHESTRA

Produced by CHARLES R ROGERS • Directed by NORMAN Z. McLEOD

PROVINCIAL TRADE SHOWS

BIRMINGHAM	June 2	West End	10.30 a.
CARDIFF	May 28	Empire	11.0 a.
LEEDS	June 1	Scala	10.45 a.
SHEFFIELD	June 2	Regent	10.30 a.
LIVERPOOL	June 4	Trocadero	10.45 a.
MANCHESTER	May 28	Gaumont-Palace	10.45 a.
NEWCASTLE	May 28	Queen's	10.45 a.
GLASGOW	June 1	Picture House	10.45 a.

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20th
CENTURY
FOX

EXTRA! First 3 days of Second
Week beat Opening 3 days by £34!

REGRADING POSTPONEMENT

S. Wales Surveys List of Problems

B. A. LOBLEY (Barry) presided over the monthly meeting of the S. Wales and Mon. Branch, held at Cardiff, on Friday, when the Secretary reported on the Bristol meeting on the grading of halls. The officers and General Council, he said, were unwilling to proceed with any consideration of the rules applicable to grading for the time being.

A report on the proceedings at the last meeting of the General Council was given by W. BERRIMAN (Pontypridd). In connection with "Desert Victory," he said there had been complaints regarding the film and the method of dealing with it.

Correspondence had taken place with the Ministry of Information in which it was agreed that the arrangements to discuss terms in connection with such films should be maintained.

The Navy Wants It

The General Purposes Committee had also received a communication from the Director of Naval Contracts asking for permission to purchase copies of "In Which We Serve" for exhibition to naval personnel for instructional purposes. The Association were prepared to agree to this, subject to the usual arrangements, for the showing of commercial films in camp kinemas.

The Supplementary Contract

In connection with newsreels, there had been numerous complaints about the supplementary contract, and after a lengthy discussion it was resolved that the matter be referred back to the Film Economy Committee for further consideration, particularly with a view to reconsideration of the matter not later than December next.

Equipment

Referring to the standardisation of equipment, Mr. BERRIMAN said that the appropriate committee were still considering this, the idea having the approval of the Kinematograph Manufacturers' Association.

An Insurance Point

Mr. Berriman's report was adopted, and during the discussion which followed it was pointed out that it was desirable to insure employees used in the cross-over of newsreels, it having been reported that one exhibitor had had to meet a claim of £400 not covered by his employer's liability insurance. The secretary was instructed to notify members on the point.

Nominee Change

A letter was received from the General Secretary intimating that Leslie Isaacs was the new nominee for the Hippodrome, Llanelly, in place of manager Tudor Isaacs.

For the C.T.B.F.

The SECRETARY reported that as a result of the local branch's activities on behalf of the Trade Benevolent Fund, the sum of £700 has been forwarded to London. An appeal was made for further support for the fund.

The branch decided to invest £100 in 3 per cent. Defence Bonds.

King Haakon of Norway attended a private screening of EDGE OF DARKNESS (Warner) as the guest of Max Milder

TWO CROWN FILM SPECIALS

For Ealing Distribution

By arrangement with the Films Division of the Ministry of Information, Ealing Distribution Ltd. are to release two new outstanding Crown Film Unit productions—"The Silent Village" and "Close Quarters."

"The Silent Village"

"The Silent Village" tells the story of Lidice, the Czech village obliterated by the Nazis, and all its male inhabitants massacred, for the shooting of Heydrich.

The producer and director, Humphrey Jennings, made the film in the Welsh mining village of Cwmgiedd, and instead of stars and supporting players features the villagers themselves. By a novel screen analogy he has created a moving and sensational indictment of Hitlerite savagery.

"Close Quarters"

"Close Quarters," produced by Ian Dalrymple, scripted and directed by Jack Lee, has been made with the full co-operation of the Royal Navy. It provides an authentic impression of a wartime submarine patrol in the North Sea, and is entirely played by officers and men of His Majesty's submarines.

For the first time in a factual film the curtain has been officially lifted on the activities of the most hush-hush section of the Senior Service.

Details of West End and Trade Showing will be announced shortly.

Trade Participates in "Wings for Victory"

Amongst the Trade investments in the Liverpool "Wings for Victory" campaign were: Mrs. L. M. Dovener, £1,000; J. A. Dovener, £500; Tunnel Road Picturedrome, Ltd., Liverpool, £3,000; P. M. Hanmer, £3,300; and Savings Songs were rendered at the Gaumont, Princes Park, Liverpool, during last week's effort. Musical arrangements were in the hands of Harold Thiems.

Week in Scotland

Cinema Club Brains Trust

ARTHUR DENT AS GUEST SPEAKER

LAST Friday afternoon the monthly luncheons of the club were resumed in the Picture House Café, Sauchiehall Street. There was an attendance of 60 members and friends, and in the enforced absence of the chairman the vice-president, W. Kempsell occupied the chair.

After the luncheon a suitable welcome was given to the founder, Prince Bendon, and to Arthur Dent, who was in Glasgow for the Trade show of the Goldwyn film, "They Got Me Covered." Thereafter a lively and entertaining 20 minutes followed with questions put by the members and answered by the club's "Brains Trust," which was composed of H. J. Green, Ritson Bennell, J. Healy, Mrs. Jean Robertson, C. W. Beveridge, with the addition of Mr. Bendon and Mr. Dent. The chairman acted as question master. Some very interesting questions were put up, and one relating to developments anticipated in the kinema Industry after the war led to two very different viewpoints expressed by Mr. Bennell and Mr. Dent.

The next luncheon, Ladies' Day, is fixed for Friday, June 11.

Sunday Show Permit

Glasgow magistrates have agreed to continue the opening of kinemas on Sundays during the summer months for the benefit of men of the Services on leave in the city.

Assisting "Wings"

In connection with First Renfrewshire "Wings for Victory" Week, Jimmy MacBride, in his foyer at the Tudor kinema, Giffnock, last week had a very excellent display of posters prepared by the pupils of Eastwood Secondary School. Jimmy was "up to the neck" in the drive, and his efforts certainly helped on the attainment of Giffnock's objective.

Benevolent Fund Contribution

Under the chairmanship of Willie Mann, a special committee has been formed to consider the long outstanding question of revision of the constitution and rules of the fund. It will be meeting weekly until the job is accomplished.

Film as Aid to Religion

The more general use of films in Church work is emphasised in two reports which were submitted to the General Assembly of the Church of Scotland in Edinburgh this week.

"It is generally admitted," says the Home Board, "that films, like radio, have become one of the most powerful forces in the world to-day. They are a great aid to the understanding of any subject, and the Church must recognise the value of those means of carrying its spiritual message through the eye, both to the heart and the mind."

And the special committee on the use of films appointed by last year's Assembly says: "If methods which were once successful are successful no longer, up-to-date and more effective means must be employed."

A branch of the recently-formed Odeon National Kinema Club for boys and girls has been established at Bath, the first meeting was held on May 2[illegible].

Bookings of M. of I. Film Criticised

BEDDINGTON'S ASSURANCE ON "DESERT VICTORY"

COMPLAINTS regarding the alleged circuit bookings of "Desert Victory" by G.F.D. have been answered by Jack Beddington, head of the Films Division of the Ministry of Information. He denied that it had been booked exclusively to G.-B. and Odeon, but it was indicated that wherever it could be done without overselling, bars should be waived.

The position was explained to the General Council in a report from the General Purposes Committee which was agreed to.

Correspondence between W. R. Fuller, the General Secretary, and Mr. Beddington was presented. In this Mr. Fuller pointed out that there has been a number of complaints about the booking of "Desert Victory," due to the fact that it was booked exclusively to G.-B. and Odeon circuits.

"There is a feeling among members, it was pointed out, that in regard to any films of this type there should be an opportunity for concurrencies.

"I was under the impression," Mr. Fuller added, "that we had an arrangement that you would agree with the Association the terms and concurrencies, and I have no doubt if we could revert to this procedure we could probably avoid recurrence of complaints in the future, as I think we are both desirous of securing a method that will enable these films to have the widest possible circulation."

Circuit Bookings Defended

In reply, Mr. Beddington contended that it is not true that "Desert Victory" was booked exclusively to G.-B. and Odeon. **A general indication was made to the distributors that wherever it could be done without unduly overselling any situation, bars could be waived by mutual agreement.** We have no reason to believe that this policy was not followed out. In this case opportunity was given for concurrencies where circumstances permitted.

I think, therefore, that if your members wish to follow up their complaint it must be something more than a general statement. I hope, however, that they are not going to protest against there being a circuit booking at all, because, as you know, the Ministry's object is wide coverage, and therefore we feel that distributors are doing the right thing in accepting circuit bookings. Moreover, G.-B. and Odeon agreed to waive bars in a good many situations.

An Apology

It is true that we had an arrangement with your Association to agree terms and concurrencies, and it appears that there was no specific discussion, however, on these points with regard to "Desert Victory." This discourtesy to you was due very largely to the terrific hurry in which this film was launched, and in view of the fact that the terms asked by G.F.D. are, in fact, the same as those asked by Paramount for "Coastal Command," the terms of which were agreed by your Association, I do not see that we have sinned very greatly. It is true that "Coastal Command" was sold on a no-bars contract. We did not insist on open market selling for "Desert Victory" because we received complaints of having oversold "Coastal Command" by insisting on a no-bar contract.

We have no intention of letting the arrangements to discuss terms with you to lapse, and we shall be in communication with you with regard to any picture in the future which is to be sold on anything but standard Trade terms.

The intention expressed in the last paragraph was accepted by the committee, the report concluded.

John Mills, Eric Portman and Reginald Purdell in WE DIVE AT DAWN (G.F.D.), the gala premiere of which takes place at the Leicester Square Theatre in aid of the Royal Naval Benevolent Trust

Booking Protest by C.E.A. to 20th-Fox

"TALES OF MANHATTAN"

Approaches are to be made to 20th Century-Fox respecting the booking of "Tales of Manhattan" at the Regal, Marble Arch, to which reference was made recently in the KINE.

At the last meeting of the General Council the General Purposes Committee reported the booking of "Tales of Manhattan" by A.B.C. in London for May 9 release for one week exclusive and again for one week on June 21 with retention of all bars until after the latter date, was raised.

The committee was unanimously of the opinion that the introduction of a new method of trading during war time, particularly when film supplies were getting shorter, was extremely undesirable.

It was realised that this kind of practice was most unlikely to recur if the three major circuits discountenanced it, and accordingly enquiry is being addressed to the three circuits inviting their concurrence with this view, if confirmed by the General Council.

T. FRANCE stated that the committee had not gone far enough. He could not see why the Council was so very reluctant to go to the renters. He wanted members to realise the serious part of this, that instead of ordinary fortnight bars it was now a nine weeks' bar. If it continued it would reach a six months' bar and a vicious form of advertising would arise.

He suggested that an approach also be made to Fox that this method of booking was not approved and not leave it that an approach was only made to the three major circuits.

The London and Home Counties branch would be quite satisfied with this procedure. It had been brought forward by the branch as a matter which might concern everybody, and having started in London it might go to the provinces, and Mr. France moved:—

"That an approach also be made to 20th Century-Fox Film Company."

C. G. BERNSTEIN seconded the motion, which was agreed.

The report was received and adopted.

K.M.A. and C.E.A.

The report of the K.M.A. and C.E.A. Liaison Committee on Equipment, which appeared in last week's KINE., was presented and approved by the General Council.

Thirteen new members were balloted for and enrolled.

NEW CUT OF 15 PER CENT. IN FILM STOCK?

THE possibility of a further cut of 15 per cent. in the use of film stock is revealed by H. Simpson, President of the C.E.A.

When Mr. Simpson was winding up the debate on the Supplementary newsreel contract arising out of the Board of Trade's instruction respecting economy in film stock he pointed out that there were two points which had not been mentioned:

(1) Not one inch of film stock was produced in this country, everything came from America.

(2) The cut was introduced at the instigation of the American Government and **in addition to 25 per cent. cut in America there was already a further cut of 15 per cent. contemplated, and that would eventually be passed on to this country.**

SHORTS FROM THE G.C.

A meeting of the General Council of the C.E.A. was held on Wednesday, May 12, Coun. H. Simpson, president, in the chair.

Letters and messages of regret for inability to attend were read from A. Freedman, J. Davis, E. C. Rogers, W. S. Gibson, Thos. Thompson, J. R. Saronie, C. H. Russ, T. McDermott, Commander A. W. Jarratt and M. Prince.

Past Delegate

A letter from W. Southan Morris, immediate past delegate, conveying appreciation of the General Council's good wishes and thanks for past services, was noted.

Red Cross Fund

A letter from Lord Iliffe expressing the thanks and appreciation of the Duke of Gloucester and members of the Executive Committee of the Duke of Gloucester's Red Cross and St. John Fund to the Association for agreeing to show a trailer advertising their flag day, was noted.

Services Break Film Agreements

C.E.A. TO INVESTIGATE EXHIBITOR COMPLAINTS

ALLEGATIONS that Service establishments were not adhering to the agreed two-mile radius ban were made in General Council last week, and it was decided to invite specific instances from exhibitors.

H. ELTON stated he would like confirmation of the general arrangements existing between the Association and the administrators of the various Services in connection with the showing of films in naval and military centres.

From reports of various branch meetings and from a number of complaints in his own branch it might be considered necessary to examine the position, not only in regard to Admiralty arrangements but also in regard to the War Office, and he wanted some information as to whether arrangements entered into by the Association and the War Office, whereby films would not be shown by the latter at military camps until they were 12 months old, were being honoured, as his experience was to the contrary.

W. R. Fuller, General Secretary, pointed out that in relation to the War Office all agreements were being carried out, but in such a vast machinery there might be isolated cases of misunderstanding on the part of local War Office personnel, which would be dealt with if full particulars were sent for investigation.

F. A. Prior requested information on how the distances between camps and kinemas were measured. He had always understood such measurements were taken as the crow flies.

Mr. Fuller retorted that as human beings were in issue and not crows the distance was measured by road.

PROJECTIONIST ASSOCIATION REGULATIONS

K.P.E.A. Conference

AT a conference to be held tomorrow, Friday, at Victory House, Leicester-square, W.C.2, a draft constitution and rules of the newly-formed Kinema Projectionists' and Engineers' Association will be discussed by delegates and adopted as amended thereat.

The K.P.E.A. will function as a subsidiary of the National Association of Theatrical and Kine Employers (N.A.T.K.E.).

The proposed rules provide for the formation of a General Council of the K.P.E.A., a National Advisory Conference, and Regional Councils, which will operate with the National Executive Council and Divisional Committees of the N.A.T.K.E.

Members and Patrons

Membership is proposed to include projectionists, sound service, installation and equipment engineers. Other persons may be admitted as patrons.

Aims of the K.P.E.A. are similar to those of any other Trade union, including the closed shop, "to ensure that only members are employed."

A Proficiency Standard

Mention of a technical library advisory bureaux, statistics, an employment bureau and publication of magazines is made, and in future the establishment of a standard of proficiency with a certificate.

It is proposed to provide for "the proper regulated entry into the Trade of junior projectionists."

A minimum entrance fee of 5s. is proposed and two classes of contribution are suggested, as follows:—

Class I.—One shilling per week for all members whose weekly earnings exceed £3, and

Class II.—Sixpence per week for those whose weekly wage is less than £3.

Dispute Pay

Benefits include pay during a dispute of one-half of normal earnings for six weeks but not exceeding 40s. for full-time workers or 20s. for part-time workers.

Sickness, disablement and death benefits are provided against.

A scene from ASSIGNMENT IN BRITTANY forthcoming M.G.M. picture with Pierre Aumont and Susan Peters

Continued from page 3

M-G-M's New Production Set-Up

KORDA'S PLANS

spend periods in Hollywood studios as refresher courses.

Schedule Planned

A string of pictures of various kinds and types is under consideration, but it may be that "War and Peace," the Tolstoi subject, will be undertaken among the first. It may not, however, be the very first.

Sir Alexander said that he had sounded American public reaction to this novel through the libraries and publishers, to find that the book was among the very frequently borrowed works of fiction, and that 600,000 copies had been sold in America. It will cost to produce perhaps half a million pounds.

"I have a man who will be its director and will act the part of Peter. This is Orson Welles. He is a genius, not in the ordinarily bandied sense of the word, and he will direct, act and co-produce.

Studio Problem

Asked how soon he would be ready to start on the plan, Sir Alexander said, "To-morrow if I could get studio space, but much must depend upon the facilities available."

Replying to a question whether he would make escapist films, Sir Alexander said, "What are escapist films? People want every sort of film—musicals, drama, comicals, films that make people laugh, films that make people cry. If they are entertainment, that is the criterion."

Returning to his plans, Sir Alexander said, "The task of a producer is to judge ahead and make plans ahead. This he can do if he is not subject to crippling financial reservations. M-G-M in America have a number of girls under fifteen under contract, ready to use them for films as they show ability. I myself can claim to have put a number of youthful players on the map.

As to the number of films he will make, Sir Alexander said he would make as many as he could. He himself would not direct under the plan; he would produce.

Production Record

Both Louis B. Mayer and Nick Schenek have the ambition to make the British company and its production equal to Hollywood.

Metro-Goldwyn-Mayer already have a good record in Great Britain, he pointed out, instancing "Mr. Chips," "The Citadel," and "A Yank at Oxford." He was glad that Ben Goetz would be associated with him in England, and could see the company when it got going in post-war days employing thousands of people. Great Britain would need her trade stimulated after the war to ensure quick recovery of markets. The film was one of the best salesmen among overseas people, and would play its part in economic recovery.

They envisaged the possibility of "The Hardy Family in England" being made here, which would include, of course, Mickey Rooney.

Continued from page 5

ULSTER'S PROJECTIONISTS' SCHOOL

newsreels. He considered it was unfair. They were being asked to do all the paying, take on all the trouble, while the renter got the same money, with the right to increase charges if he liked. It was an appalling contract.

JAMES CURRAN urged that as Northern Ireland had complete local autonomy and special conditions existed, they should insist that in any agreements made by the C.E.A. special consideration should be given to the position as it existed in Northern Ireland, and, if necessary, either a separate agreement or special conditions inserted.

It was unanimously decided to advise all members not to sign the new contracts and to wire this decision to the General Council, and at the same time to state that in view of local autonomy future agreements should contain a special clause for Northern Ireland.

Mr. M'GUIGAN said that at the moment they in Northern Ireland were being tossed about between Belfast, London and Dublin. He felt that they should examine all agreements before they were signed so that they could tell the General Council what the position was in Northern Ireland, and, if necessary, get special provisos inserted.

The motion was agreed to.

Ulster Budget

Mr. MACDERMOTT stated that it was expected that the Ulster Budget would contain the same rate of Entertainment Tax as in Great Britain, and would come into operation at the end of the month. He could not see any point in sending a deputation to the Minister of Finance, who might say that exhibitors had asked that they be placed on the British level, and now wanted to be taken off it. The Minister would hardly agree to this.

Double Features Again

When correspondence was read about allegations that 20th Century-Fox refusing to book double feature programmes in accordance with their agreement, it was decided that exhibitors should submit their complaints in writing for submission to the General Secretary.

A vote of sympathy with the relatives of the late P. M'Cavana was passed unanimously.

To enable its delegates to attend the monthly meetings of the Belfast Chamber of Trade, the Northern Ireland Branch has decided in future to meet on the third Tuesday in each month.

BIRMINGHAM TO LONDON

C. H. Russ Promoted

Heartiest congratulations await C. Russ, Midland divisional superintendent for G.-B., upon his promotion

an executive post in theatre control department at head office. In his capacity as Midland supervisor for nearly a decade he has not only been untiring worker in the interests of the G.-B. corporation, but has won his way into the hearts of the numerous managers and staffs under his control.

Chairman of the Birmingham branch since January, Mr. Russ has lessly the numerous war time difficulties requiring negotiations with the licensing authorities all parts of the Midland division, and services as a member of the General Council. The KINE. understands that he intends if possible to complete his year's chairmanship of the Birmingham and Midlands branch, despite his move to London. C. H. first became associated with G.-B. in 1928, when he was appointed Yorkshire supervisor. He was transferred to the Midlands three years later. He leaves Birmingham this week-end in readiness to take up his new duties on Monday next (May 24), from which date the supervision of the Midland circuit will be in the hands of Edgar Mitchell, who comes from the Newcastle-on-Tyne area.

Sunderland Presents

An interesting little event took place at G.-B. Div. 6 offices at the Hall, Sunderland, last Friday, when many friends and circuit officials bade farewell and good luck to **Edgar Mitchell** for three years assistant divisional superintendent who has now been promoted to divisional superintendent of the Midlands section of G.-B.

On behalf of theatre managers, staffs, divisional office staffs and all, F. M. Horsfall, divisional superintendent, said that Mr. Mitchell's departure would be regarded with mixed feelings of gladness and sorrow—gladness at promotion and sorrow at breaking a long and happy association with Division 6. Mr. Horsfall also presented Mr. Mitchell with a book containing National Savings Certificates for later purchase of a memento from friends in the North.

L.C.O.B.A. Bowl

Lancashire Cinema Old Boys' Association held a bowling handicap at the Northleigh Club, Old Trafford, Manchester, on Friday.

Main winners were:—A. [illegible], proprietor of the Palais de Danse, Pendlebury, and J. Howe, manager of the same theatre. They carried off prizes donated by President [illegible] and Chairman J. Brearley respectively. The prize given by Mr. Brearley is a much cherished alarm clock.

A collection for the C.T.B.F. realised £2 16s. 6d.

The collection taken in the kinemas on behalf of the Red Cross and St. John Fund amounted to £1,731 3s. 3½d. In a letter of gratitude to the local management and their staffs for their part in the effort Miss E. H. Kelly, C.B.E., Chairman of the Local Joint Committee, described the result as "an immense success."

eginald Briggs, director and manager f the Cinema de Luxe, Lewes, resenting a life pass to Mr. Summers

Life Pass for Patron

HAD NOT MISSED A SHOW FOR 21 YEARS

A patron from Iford who has me into the Sussex county town Lewes every Saturday evening visit the Cinema De Luxe has missed a show there for twenty-e years.

In the course of that long period e patron, Walter Summers, had come well known to Reginald iggs (director and manager), and mark this notable record Mr. iggs presented him with a pass life.

Mr. Briggs is vice-chairman of e Sussex Branch of the C.E.A. d also its hon. treasurer—a post hich he has held during the hole time that Mr. Summers has en coming to his kinema!

The presentation of the life pass as made at the Cinema de Luxe Mr. Briggs, and aroused con-derable local interest.

Mr. Summers, who is 70, was ked if he attributed the fact that e had never had an illness in his e in any way to the fact that he d never missed his "Saturday ght at the pictures." **He smil-gly agreed that the kinema had rtainly helped to keep him in uch with world events that might herwise have passed him by in e small Sussex village where he es.**

bituary

E. A. Tasker, of Bristol, Passes

Older members of the Trade in Bristol will hear with regret of the death of E. A. Tasker, formerly part proprietor of the Zetland Road kinemas in Cheltenham and kinemas in that city. In the earlier years Mr. Tasker was a well-known member of the Bristol C.E.A., and made strenuous but successful fight against the conversion of a corporation swimming bath into a kinema during the winter months. Mr. Tasker, who was 69, retired from the business when the talkies came in. The house, the Academy, have now the Scala and were run by Atkinson's Pictures, Ltd.

ADMISSION CONCESSIONS FOR CHILDREN

Trades Council Suggestion

The "scandalous practice" of some kinemas in charging full price for children was criticised at Falmouth Trades Council.

Mr. Jane said the proprietors were glad of the children's custom before the war, but if a man and wife and two children now went to the pictures it cost them 6s. Surely, he said, the companies ought to make some concession.

The secretary (R. A. Curtis) remarked that on a previous occasion the council were told that the kinemas were business concerns and had to be made to pay. The chairman thought the companies might be asked to grant a concession during the school holidays. As there seemed to be a conflict of opinion as to the charges for children at the various kinemas, it was agreed that the discussion should be deferred until the next meeting for inquiries.

The early hour at which the last performances at the kinemas started was another point raised. It was practically impossible for men working at the docks to have the opportunity of witnessing the full programme.

Several members also remarked that they had to study the number of hours the operators were working. The matter is also to be further discussed at the next meeting.

N.A.T.K.E. Want

Extension of Notts Agreement

Among matters discussed at the quarterly meeting of the Midland Divisional Committee of N.A.T.K.E. at Birmingham were a fortnight's annual holiday and better rates of pay. The agreement now in force in the Notts and Derbyshire district was admitted to be one of the best in the provinces, and an appeal was made for the cancellation of others in its favour.

J. Raby (Wolverhampton) was elected president for the ensuing two years, and F. Parker, of Nottingham Theatre Royal, was re-elected divisional committee secretary.

New B.F.I. Catalogue

A new List of Geography Teaching Films classified under Subjects, and the first of its kind, has just been published by the British Film Institute (2s.). This new catalogue should prove a useful companion to the other List of Geography Teaching Films classified under countries which the Institute published earlier in the year. Both should prove of practical value to teachers using films for classroom purposes.

SUNDAY OPENING CONDITIONS

N.W. Branch Resolution Cited in Disloyalty Charge

ACCEPTANCE by exhibitors of Sunday opening conditions at variance with a North-Western branch resolution gave rise to considerable discussion at Liverpool on Friday, when the branch met under the chairmanship of E. H. Whittell.

It was reported that of the five kinemas in Wrexham, the proprietors of one are opposed to opening in any circumstances; two are prepared to open if the charity payment does not exceed six per cent. of the net ratable value (as provided by branch resolution); the other two have signified their willingness to open and to pay a charity contribution of one-halfpenny per seat per Sunday.

In addition to specifying the above-mentioned charity payment, the magistrates imposed the following conditions: One performance per Sunday (7.45 to 9.45 p.m.); no film which had not been passed for universal exhibition to be exhibited without the express consent of the Council, during the time any child under the age of 16 was on the premises.

Legality

One Wrexham exhibitor made application to open subject to the payment of a charity contribution not exceeding six per cent. of rateable value. He had not been notified whether this offer was accepted or turned down; he was simply told of the three conditions which the local authority imposed. The halfpenny per seat yielded more than the six per cent.

"Is it legal to stipulate one halfpenny per seat when the Act states 'percentage of profits'?" asked a member.

North Wales Exhibitors' Fears

L. EDWARDS remarked that the decision of the Wrexham authority would certainly be noted by the North Wales licensing bodies. Exhibitors in the whole area would suffer as a result. Members should be prepared to abide by the branch resolution, or at least notify the branch committee before accepting any particular conditions proposed by a licensing authority. What happened in one town was bound to affect all exhibitors in neighbouring districts.

The financial aspect—the difference between one halfpenny per seat and the yield of six per cent. of rateable value—was not the sole point, it was explained, but the ignoring of branch resoluteions by exhibitors.

It was decided to explain all the facts to the General Secretary and to call his attention to the "non-co-operative" attitude of certain members.

"What Can the Branch Do?"

This question was then put to the chairman:—Must an exhibitor accept the unpleasant fact of his opposition opening against him, through two members not observing a branch decision?

"What can the branch do?" replied E. H. WHITTELL. "The incident is to be deplored. Apart from making a protest, I do not see what further step we can take."

"Rudely Thrashed Out"

Giving the report of the General Council and the C.E.A. committees, Mr. WHITTELL said the whole of the discussion could be almost covered in four words, "Newsreels Supplementary Contract." The freezing clause was thrashed out, almost rudely thrashed out. Certain points were to be taken up with the renters.

L. EDWARDS: What is the position of the exhibitor who has never signed a newsreel contract?

THE CHAIRMAN: He will be bound by the supplementary contract—the Kathleen Mavoureen contract, it has been called.

W. J. SPEAKMAN: If he does not sign, he will get no newsreel at all.

Asked whether the purpose of the supplementary contract was to secure the freezing of the existing contract or was intended to secure economy in film stock in order to comply with Board of Trade requirements, the CHAIRMAN replied it was primarily to comply with the desires of the Board of Trade, but the renters saw the opportunity to freeze contracts to ensure stability in film usage.

Rise and Fall Conditions

It was stated that in arranging cross-overs, renters were sometimes providing exhibitors with a better service than they had been accustomed to and were asking the exhibitor to pay the increased cost of providing an up-to-date print. Was that in order? If so, would the exhibitor who had to play an old newsreel get a reduction on the cross-over price?

W. J. SPEAKMAN: That is a matter for negotiation; there is no hard and fast rule.

Case for Adjustment

The case was mentioned of a kinema which had to share newsreels with a news theatre and in consequence suffered many let downs, because the news theatre ran the film about 14 times a day, whilst the other theatre needed it only five times. The latter simply could not get hold of the film.

The CHAIRMAN: It is a mistake to cross a newsreel with a news theatre at any time.

Vacancy for Delegate

The meeting was informed that R. F. SCOTT having withdrawn from the business, there was a vacancy for a delegate.

It was decided to consider the appointment of a successor delegate at the next meeting.

Question of Weekly Holidays

C. BURNS said many kinemas had now to employ persons under the age of 18, and where theatres opened on Sundays, it was a hardship on the manager to have to give them two days off each week. That had to be done, unless an application was made to the local authority before the end of the year, but in the meantime under 18's were being employed. Some alleviation was called for.

It would ease the situation in the Liverpool area if the authorities would agree to accept application made by June 1. Even amongst inspectors there seemed a difference of opinion as to the exact legal position governing the half-day holiday as it was affected by the Shops Act and the Young Persons Act.

R. P. RUTHERFORD: You have an option to come under the Shops Act or the Young Persons Act.

C. BURNS: Some inspectors take the view that exhibitors must comply with the Young Persons Act. Actually, the Shops Act is more favourable to us.

The SECRETARY was instructed to write to the Town Clerk requesting that the terms of the Act less unfavourable to kinemas, namely the Shops Act, should be applied locally in respect of persons under the age of 18.

Additional shelter indication signs are to be provided at Lewisham, especially those in the vicinity of kinemas, proprietors of which are to be informed of the situation of such shelters.

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INTEREST REVIVES IN KINEMA ISSUES

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	65/-	+ 1/9
Assoc.Brit.Pic.Corp.5/-Ord.	15/-	+ -/1½
„ 6% Pref.	24/3	+ -/3
„ 5% Debs.	£103½xd.	—
A.P.P.H. Ord.	20/4½	—
Brit. & Dom. Films £1 ..	3/9	+ -/3
Brit.Lion7½%Pref.10/-	11/9	+ -/6
Capital Prov. News 5/- ..	4/-	—
Cine, Television Ddf. (6d.)	5/9	—
Dufay-Chromex 5/- Ord.	4/4½	— -/3
Gaumont-British Ord. 10/-	16/-	— -/3
„ "A" Ord.	8/-	—
„ 5½% 1st Pref. ..	20/6	+ -/1½
„ 4½% New Debs. ..	£101½	—
General The. Prefd. ..	12/6	—
„ 6½% 1st Mort Deb.	£100½	+ -/5
Mde. Tussaud 1/- Def. ..	1/5½	— -/1
„ £1 Prefd. Ord. ..	14/3	—
Moss Empires £1 Ord. ..	34/-	+ 1/-
„ £1 Cum. Pref. ..	20/9	+ -/4½
Odeon 5/- Ord. ..	17/4½	- - -/3
„ 6% Pref.	21/3	- - -/3
„ 5% Debs.	£101	—20/-
P.C.T. 7½% Ptg. Pf. Ord.	33/9	+ 1/3
„ Cum. "A" Pref. £1	28/9	+ 2/6
„ Cum. "B" Pref. £1	27/6	—
„ Const. 7% Pref.....	25/9	+ -/3
Scophony 5/-	3/2½	— -/0½
Sound City (Films)6%Pref.	7/4½	— -/1½
Stoll Th. Corp.	11/4½	—
Twentieth Cent. Ord. ..	1/3½	+ -/2½
„ 6% Pref.	3/1½	— -/4½
Union Cinemas Ord. ..	2/6	—
„ 1st Pref.	20/-	— -/3
„ 2nd Pref.	19/-	—

£1 shares unless otherwise stated.

Sequel to G.-B. Offer to P.C.T.

THE favourable offer to holders of Provincial Cinematograph Theatres preferred ordinary shares by Gaumont-British Picture Corporation has created revived interest in kinema shares generally.

P.C.T. preferred have risen a further 1s. 3d. to 33s. 9d., while the "A" pref. rose 2s. 6d. to 28s. 9d.

Gaumont-British issues were steady, as were A.B.P.C., but Odeon issues were inclined to be dull, the 5s. ordinary being 3d. lower at 17s. 4½d.; 6 per cent. pref. at 24s. 3d.; while the 5 per cent. debentures were 20s. down at £101.

Among brighter features were African Theatres ordinary, which gained 1s. 9d. at 65s. British and Dominion Films £1 ordinary at 3s. 9d. were 3d. better, while the 10s. British Lion preference appreciated 6d. to 11s. 9d.

CHANGES OF NAME

Pitchcroft Theatre, Ltd., 199, Wolverhampton Street, Dudley.—Name changed to Mayfair Circuit (Smethwick), Ltd., on April 20, 1943. Directors at December 31, 1942, were Alfred L. Hawkins and Wm. G. Elcock (both directors of Hambridge Brewery, Ltd., and Gerald Trust, Ltd.).

Elder Wills Productions, Ltd., 61-2, Gracechurch Street, E.C.3. — Name changed to Owen Dee Productions, Ltd., on April 29, 1943.

T. J. Furey at a meeting of the Workingmen's Committee of the Royal Victoria Hospital, Belfast, handed over a cheque for £58, the whole of the proceeds of a midnight matinée at the Sandro, Belfast.

LONDON MANAGER'S BANKRUPTCY

Manager and Receiver at £4 Weekly

At Croydon Bankruptcy Court on May 13 Alfred John Haggar, Beechwood Avenue, Thornton Heath, storeman, formerly manager and receiver of the Naborhood Cinema, Sydenham Road, Sydenham, S.E.26, was publicly examined. Liabilities to 23 unsecured creditors were returned at £638 8s. 7d., and assets 2s. (at the bank), plus a book debt of £55.

Answering the Assistant Official Receiver (G. W. Maile), debtor, who is 48, said that the debenture-holder of Naborhood Theatres, Ltd., in November, 1940, appointed him to be manager and receiver at £4 a week, subsequently increased in two stages to £6. The £55 was what he had provided to keep the business going, and which he had expected the debenture-holder to pay. Debtor was now a storeman with an aircraft firm.

Apart from £31, all his liabilities, he maintained, were incurred as receiver and manager of the Narborhood Cinema. The company was formed in 1939, with a nominal capital of £100. Debtor declared that he was "thrown into the post." He had no knowledge of accountancy. When he took over he did not know the company's financial position. Afterwards he found that it was insolvent, with liabilities, he understood, of over £3,000. His liabilities included £263 film hire, £198 bank overdraft, £45 goods supplied, and telephone and electricity charges for the kinema. The Assistant Official Receiver: And it was the company which had all the benefit? Debtor: Oh, yes. I had no other benefit than my remuneration—not a penny. Debtor added that when undertaking the responsibilities he was told he would work under the instructions of the company's solicitor.

Finding the money for the film hire was what "killed" him. His creditors knew he was receiver. It was put into the Trade papers. When debtor asked the debenture-holder for indemnity against loss, he said "All right, carry on, and I will help you later."

Mr. Registrar Bruce Humfrey: Then you incurred these debts on his instructions?

Debtor: Yes, as his agent and as receiver for the debenture-holder only.

Debtor said he had been quite confident that the debenture-holder would make good any loss by settling all accounts. He (debtor) had twice been fined—once in reference to money due to the L.C.C. for Sunday charities, and the other was a Customs and Excise fine. That came about because all the money he took on Sundays he had to use to get the next films through. No other money was available. He still regarded the £55 as a good debt, though the debenture-holder had said, "I can't pay it." Judgments debtor had received he passed on to the company's solicitor, understanding that he would see to them. Debtor attributed his failure entirely to liability for debts contracted as receiver and manager of the kinema.

His examination was adjourned to July for closing if no further questions were to be put. The Assistant Official Receiver intimated that he would make certain inquiries.

As an earnest of their effort to assist the Lord Mayor of Birmingham reach his target of £60,000 for the R.A.F. Benevolent Fund, A. W. Rogers and his co-directors of the Bristol Cinema (Birmingham) Ltd. have placed that kinema at the disposal of the Lord Mayor on the evening of June 4 for a concert performance. General Manager A. G. May hopes to raise £400 as the result of a performance mainly provided by local talent.

Doris Bowdon and William Post, Jun., in THE MOON IS D WN (20th Fo reviewed in this issue

Columbia Executives Visit Ireland

CIVIC RECEPTION IN DUBLIN

Joe Friedman, managing director of Columbia, accompanied by Maxie Thorpe, assistant managing director, Ben Henry and Syd Hyams had a busy time in their visit to Ireland. In Dublin, they were met by Ernest Jay, Columbia's manager there and were soon meeting members of the Trade, some of whom came from far parts of Eire to see them.

Exhibitors from Limerick, Cork and Sligo, despite the travel handicaps, came to Dublin to attend the reception at the Metropole. Among those also present at this function were the Lord Mayor of Dublin and the American Minister, David Gray.

In Belfast, they had an even more busy time. Within a few minutes of their arrival they were on their way to Parliament Buildings where, in addition to listening to the debate, they met members of the new Ulster Cabinet and other prominent people.

After a Press interview they were at a rectpion at the Grand Cen Hotel, and in addition to exh tors from all parts of North Ireland, members of the Gov ment and the Opposition and heads of the Forces, British American, were among the gues

Thanks were expressed to Col bia executive for their kindnes inviting the Services to their Tr shows, pointing out that this ture was deeply appreciated by officers and men. In the even they were the guests of Ge Lodge at dinner.

The Columbia executive w also received at the City Hall. fast, by the Rt. Hon. the L Mayor, Sir Crawford M'Cull who is a member of the Trade a director of the Classic.

Company Notes and News

NEW PRIVATE COMPANIES

Universal Ventures, Ltd.—Registered May 7. Capital, £500 in 500 shares of £1 each. Theatre and kinema proprietors. Secretary: W. G. Curtis. Solicitors: N. A. Woodiwiss and Co., 32, Sackville Street, W.1. Registered office: 32, Sackville Street, W.1.

MORTGAGES AND CHARGES

Morecambe Amusements Co., Ltd., Queen Street, Morecambe and Heysham. —Mortgage on Plaza Cinema, etc., Morecambe and Heysham, dated April 13, 1943, to secure £7,000. Holder: E. Duckworth, Manor House, Foulbridge, near Colne.

SATISFACTIONS

Walton Road Picture House, Ltd., C33, The Temple, 24, Dale Street, Liverpool, 2.—Satisfaction in full on May 3, 1943, of charge dated August 2, 1930, and registered August 12, 1930, securing £500.

SUPPLIES TO RUSSIA

The Film Story

In the House of Commons week MORGAN PRICE asked Minister of Information whet any steps were being taken to pare a film showing the engine ing work which had been acc plished by the Allies in bring supplies and equipment from Persian Gulf to the armies Southern Russia.

BRENDAN BRACKE short film on this "Via Persia" ha made by the Army was released last au ing in all kinemas said that bject, entit already be Film Unit, a mn for sh

TUNISIA

Monday's British was devoted entirely tures of the Tunisia show tanks and art troops, the terrific da R.A.F. to the Port o scenes of jubilation b lation as our troops city, long lines of A ing in, parties of Ger surrendering. Main day's reel are picture of General von Arn Messe in Tunisia an England. Other item cleaning up of Bizer Guard birthday celeb

CTORY victorious N the first victory. Sev ry in acti ge done by Tunis, amaz e native po s through prisoners pa n staff offic ject of Th of the capt and Mars Von Arnim ill include and the H ons.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Air Raid Wardens (M-G-M)—American.	67 min. (U)	Stan Laurel, Oliver Hardy, Edgar Kennedy.	Laughable war-on-the-home-front slapstick comedy. Story neat, gags good, stars in great form and climax exciting.	Capital light booking for the masses and family.
Assignment in Brittany (M-G-M)—American.	96 min. (A)	Pierre Aumont, Susan Peters, Margaret Wycherly.	Spectacular, actionful romantic melodrama, set in occupied France. Story good. British commando raid climax terrific.	Very good general booking. Safe for the family.
Hit Parade of 1943 (British Lion)—American.	86 min. (U)	John Carroll, ... Susan Hayward, Gail Patrick.	Lavishly mounted comedy musicale with a bright and intriguing story. Cast attractive, variety embellishments first-class and numbers tuneful.	Capital light booking for all classes. Good for the family.
Keep 'Em Slugging (G.F.D.-Universal)—American.	61 min. (A)	Dead End Kids, Little Tough Guys, Evelyn Ankers.	Crowded, fast-moving juvenile comedy melodrama. Story adequate, young stars in good form and direction resourceful.	Good general support. Nothing to harm youngsters.
Kid Dynamite (Pathe)—American.	65 min. (A)	East Side Kids, Pamela Blake, Daphne Pollard.	High-spirited East Side Kids comedy melodrama. Story transparent, but acting good, by-play lively and dialogue bright.	Good second for the majority of halls. Safe for youngsters.
*Lambeth Walk, The (British Lion)—British.	83 min. (U)	Lupino Lane, Sally Gray, Seymour Hicks.	Farcical comedy musicale adapted from the popular London stage success and originally reviewed in the KINE., April 13, 1939.	Cast-iron reissue for family and industrial halls.
Lenin in 1918 (Soviet Film Agency)—Russian.	131 min. (A)	B. U. Shchukin, M. G. Gelovani.	Brilliant historical biography of Lenin's fight against the Germans and the White Russians to establish the Soviet regime. Fine acting, excellent production.	Excellent for specialised halls.
Moon is Down, The (20th Century-Fox)—American.	91 min. (A)	Cedric Hardwicke, Henry Travers, Doris Bowden.	Stern, exciting war melodrama from John Steinbeck's best seller of occupied Norway. Story impressive, acting excellent, direction resourceful and thrills realistic.	Outstanding booking, particularly for good and high-class halls. Hardly for youngsters.
*No Lady (Equity)—British.	73 min. (U)	Lupino Lane, Lola Hart.	Slapstick reissue with excellent work by the star. Production, photography and sound dated.	Good humour and comedy with clever dancing by Lupino Lane. The masses may like it.
Rhythm Parade (Pathe)—American.	68 min. (U)	Gale Storm, Robert Lowery, Cliff Nazarro.	Gay, light-hearted comedy musicale with a night-club pivot and an engaging baby passenger. Story slight, but cast popular, individual acts good and staging and tunes attractive.	Good light fare for most halls. Safe for youngsters.
Silent Witness, The (Pathe)—American.	66 min. (A)	Otto Kruger, Tina Thayer, Rick Vallin.	Romantic comedy crime melodrama with a big court scene climax. Story somewhat highly coloured, but acting sound and treatment impressive.	Reliable popular and industrial booking. Hardly suitable for youngsters.
*Theatre Royal (Anglo-American)—British.	91 min. (U)	Bud Flanagan, Chesney Allen, Gwen Catley.	Jolly, good-hearted musical comedy extravaganza of show business. Story slight, but gags good, co-stars in great form, numbers tuneful and staging effective.	Grand British light booking Great for the family.
*There Goes the Bride (Equity)—British.	79 min. (U)	Jessie Matthews, Owen Nares, Jerry Verno.	Piquant romantic comedy with music, originally reviewed in the KINE., October 27, 1932.	Acceptable reissue for family and industrial situations. Safe for juveniles.
*Turkey Time (Equity)—British.	70 min. (A)	Tom Walls, ... Ralph Lynn, Dorothy Hyson.	Hilarious farcical comedy. Reissued adaptation of famous Aldwych stage success. Bright and effective.	The names of the famous stars should guarantee a welcome. Harmless for children.

* A British Picture.

REVIEWS FOR SHOWMEN

Rhythm Parade

Pathé. American (U). Directed by Howard Bretherton and Dave Gould. Featuring Gale Storm, Robert Lowery and Cliff Nazarro. 6,166 feet. Release not fixed.

GAY, light-hearted, inconsequential comedy musicale, with a night-club pivot, describing a spot of bother over the parentage of an engaging baby. The plot itself is not particularly strong or original, but the principal players are quite good, the incidental turns, represented by the Mills Brothers, Ted Fio Rito and his Orchestra and Candy Candido, an eccentric comedian and vocalist, are better, while the infant in question is captivating. Attractive staging, tuneful numbers and neat cross-talk and compering by Nils T. Granlund, owner of the Florentine Gardens, famous Hollywood night-spot, complete the happy frolic. Good light fare for the majority of halls.

Story.—Sally, a singer in a night club, hopes to make Broadway, and her big chance comes when Speed, her agent, persuades Rocks, an eccentric promoter, to give her act the once-over. Rocks is impressed, and Jimmy, his leading man, falls for her, but complications arise when Sparkie, her baby nephew whom she is minding for her sister, is found in her dressing-room in circumstances that cause Rocks to think that he is her's. Jimmy, too, has his doubts, which, incidentally, are encouraged by Connie, Sally's jealous rival, but some fast thinking by Ophelia, Rocks' hard-headed sister, quickly paves the way to a happy ending.

Acting.—Gale Storm's singing and dancing are not exceptional, but she has a pleasing personality and easily meets the unexacting acting demands as Sally. Robert Lowery is also adequate as Jimmy, but the honours go to Cliff Nazarro as Rocks, and Chick Chandler as Speed. The old-timers know how to improvise.

Production.—The story revolves around Nils T. Granlund's famous Hollywood floor show and its colourful pivot affords an appropriate excuse for the introduction of bright variety intermissions. The Mills Brothers and Candy Candido are the featured acts, while Ted Fio Rito and his band furnish the tuneful musical accompaniment.

The embellishments, which also includes bright and effective dance ensemble, very nearly crowd the artless tale out, but not quite. The baby, sure of feminine approbation, preserves essential balance. All told, its attractive and agreeable light entertainment.

Points of Appeal.—Slight but piquant tale, popular cast, good acts, ingratiating baby, effective technical presentation, tuneful numbers and attractive title.

Continued on page 26

ERROL
ANN

SET FOR SHOCK BUSINESS RIGHT ON TOP OF "YANKEE DOODLE DANDY"

Continued from page 23

The Moon is Down

20th Century-Fox. American (A). Directed by Irving Pichel. Featuring Cedric Hardwicke, Henry Travers and Doris Bowden. 8,134 feet. Release not fixed.

STERN, exciting, thought-provoking war melodrama, faithfully adapted from John Steinbeck's best-seller novel of occupied Norway, describing with uncanny sharpness the psychological effect of invasion on both the invader and the invaded.

At first sight the tale appears to be little more than a particularly grim reiteration of the many other underground dramas, but there is considerably more to it than that which immediately meets the eye. A second glance reveals, amongst other things, a profound and penetrating study of the ugly, warped German mind.

Its keen observation and sharp conclusions contain some pity for the Nazis, but it never for a moment swerves from its greater purpose, that of paying just and timely tribute to the dauntless, unconquerable Norwegians.

It is one of the very few war plays to divide its interests equally between the physical, technical and psychological sides of modern warfare. All members of its flawless cast share equally in the cool efficiency of its profound and comprehensive portrait. It is superb melodrama for those with stout stomachs, understanding hearts and receptive minds. Outstanding booking, particularly for good- and high-class halls.

Story.—George Corell, a quisling, paves the way for the Nazi invasion of a small Norwegian mining town. Colonel Lanser, the German commandant, immediately makes it clear to the quiet philosophical Mayor Orden that the mines must be worked full out in the interests of Germany. There is a revolt, and Alex, a young miner, strikes and kills a German officer. He is tried and, despite the protestations of Orden, executed. Intimidation does not, however, break the spirit of the populace, and they flout the hated invader.

Tonder, a young German lieutenant, is soon affected by the Norwegians' attitude, and, yearning for companionship, turns to Molly, Alex's widow. She replies by killing him. Later, dynamite is dropped by the R.A.F. into the hands of the people and sabotage is rife. Orden and other important townsfolk are held as hostages. Orden tries to convince Lanser that the Nazi rules of warfare are psychologically weak and that their defeat is inevitable, but Lanser is unmoved, and Orden and the other hostages are ultimately shot. The noise of explosions, the work of other patriots, accompanies their executions and is a grim reminder to the Nazis that retribution is at hand.

Acting.—Henry Travers gives a quiet, dignified and moving study as Mayor Orden, and Cedric Hardwicke is equally good in contrast as the ruthless warlord Lanser. Peter Van Eyck, too, distinguishes himself as the unhappy Lieutenant Tonder. The supporting character drawing is impeccable.

Production.—The basic story is pitted with many grim and heartrending scenes of Nazi atrocities, but both the psychological and technical aspects of the theme demand and justify their inclusion. For one thing, they underline the many significant discussions between Mayor Orden and Lanser; and for another, they amplify the stern indictment of the quisling.

They also cunningly stress the plight of the unhappy Lieutenant Tonder, whose faith in his country's ultimate victory is severely shaken by loneliness and the mounting fear of Norwegian reprisals. Whether its stark realism and penetrating psychological asides will be universally appreciated remains to be seen, but whatever its fate, its artistry demands that it be given wide exhibition.

Points of Appeal.—Holding, significant and purposeful story, stern dramatic highlights, superb characterisation, impressive technical presentation, powerful climax and big star and title values.

Air Raid Wardens

M-G-M. American (U). Directed by Edward Sedgwick. Featuring Stan Laurel, Oliver Hardy and Edgar Kennedy. 5,994 feet. Release not fixed.

LAUGHABLE war-on-the-home-front slapstick comedy telling how Laurel and Hardy redeem an unlucky initial slip, following their enrolment as air raid wardens, by bringing about the apprehension of a ruthless Nazi sabotage ring "in the nick of time." The lively and topical tale allows a number of new gags and situations to mingle with the eternal ones and both benefit from the co-stars' inimitable knockabout technique. It's certain to amuse dad, mum and the girls and boys. Capital light booking for the masses and family.

Story.—Stanley and Oliver, partners in a bankrupt cycle business, want to serve their country, but are turned down by the Army, Navy and Marines. Their reverses shake them up a bit, but the sun shines again when they are allowed to enlist as air raid wardens. Eustace Middling, a wireless agent, takes over their shop, but they little know that he is an agent for a ruthless sabotage ring.

During air raid rehearsals Stanley and Oliver fall foul of J. P. Norton, the bumptious local banker, and are falsely charged with being drunk while on duty. They are ordered to resign, but later make a big come-back by thwarting an attempt to blow up a big magnesium plant during civil defence manœuvres.

Acting.—Laurel and Hardy give effective comedy portrayals as Stanley and Oliver, and Edgar Kennedy, Nella Walker, Donald Meek, Jacqueline White and Horace McNally are unselfish foils in direct support.

Production.—There is no subtlety about the comedy, but, although obvious, its timing is good, and it is the well-sustained illusion of spontaneity that enables all its new cracks to register and its many old to survive repetition. There is also a disarming intimate, or rather homely, touch. It laughs at and with the enthusiastic amateur civil defence worker, but never ridicules him. Its good taste is not the least of its attributes. Lastly, it caps its good wholesome fun with a spectacular and thrilling grand finale.

Points of Appeal.—Lively, topical tale, good gags, resourceful direction, exciting climax and obvious star values.

Assignment in Brittany

M-G-M. American (A). Directed by Jack Conway. Featuring Pierre Aumont, Susan Peters and Margaret Wycherly. 8,605 feet. Release not fixed.

SPECTACULAR, actionful, heart-warming espionage romantic melodrama, set in Occupied France, describing the breathless adventures of a young Free French officer who undertakes a hazardous impersonation in Nazi-ridden Brittany for British Military Intelligence. The tightly-packed story is not entirely convincing or original, but it takes a grip of the interest and holds it until the big British Commando raid climax.

Exceptionally good acting—the young French star definitely makes a favourable début—resourceful direction and impressive technical presentation effectively co-ordinate its many showmanlike properties and, at the same time, quietly amplify its obvious feminine appeal. Very good general booking.

Story.—Captain Metard, a Free French officer, is instructed by British Intelligence to impersonate Bertrand Corlay, a fellow-officer from Brittany, and return to France. Once there he is to discover a secret U-boat base. He makes a successful parachute descent and sets off for the Corlay country home, but not unnaturally fails to deceive Corlay's mother.

However, he is more successful with Anne Pinot, Corlay's badly treated fiancée, and soon discovers that Corlay is a traitor. Elise, Corlay's mistress, is also a Nazi spy, but romantic complications are eventually ironed out and after a number of French patriots, including Madame Corlay, give ... freedom, Metard is able to fl... base and pave the way for ... British Commando raid. He th... England accompanied by Anne.

Acitng.—Pierre Aumont (who ... himself with the French Force... country's tragic collapse) gives ... convincing portrayal in the ... Metard and Corlay. Susan Pet... demands as Anne, and Marga... contributes a poignant yet pro... Corlay's loyal French mother, ... Hasso supplies an intriguing touc... as the treacherous Elise. The su... is equally strong in names and ta...

Production.—During the first ho... springs few novelties—there are ... scenes of Nazi brutality, Free Fre... last-minute escapes and chequere... but convincing characterisation a... ful direction prevent the exciting ... pattern from showing any signs o... terrific Commando climax is, we ... presume, borrowed from fact, and ... pace it sets during the last lap ... shatters any doubts as to the ... popular success.

Feminine appeal plays second ... thrills, but, thanks to the presenc... Aumont, is by no means neglecte... confidently predict that before ... M-G-M's latest discovery will be ... screen's leading ladies' men. Its ... exploitation angles are, of course, ...

Points of Appeal.—Actionful and ... story, appealing romantic angle, ... characterisation, star values and ... Commando climax.

Kid Dynamite

Pathé. American (A). Directed by Wallace Fox. Featuring the East Side Kids, Pamela Blake and Daphne Pollard. 5,962 feet. Release not fixed.

HIGH-SPIRITED East Side Kids comedy melodrama concerning rivalry between two leading lights in a down-town boy's club, one an incorrigible little tough guy, and the other a clean living youth. Needless to say, the good boy ultimately reforms the bad, but before he does he allows the artless story fully to cover the seamy side of town life. Its perambulations, although a trifle raw and familiar, will entertain the industrial masses. Good second for the majority of halls.

Story.—Mugs, a real little tough guy, fancies himself at everything from boxing and dancing to petty larceny, but Danny, a square-dealing East Side Kid, always gets the better of him and, what's more, refuses to collaborate in crime. Mugs fails to conceal his jealousy of Danny and tries to pick a fight, but Danny, who is in love with Ivy, Mugs' siste..., refuses to be drawn. His refusal is inte...reted as cowardice.

Later, Danny enlists, but Mugs ...ontinues to live by his wits. When Danny c... es home on leave Mug tries to force him to ... al tyres. He not only declines, but gives ... ugs the hiding he so richly deserves. ... gs then realises the folly of his ways and ... llowing Danny's example, joins in the grea... fight.

Acting.—Leo Gorcey contributes a ... roughly convincing portrayal as the tough ... gs, and Bobby Jordan is no less effective ... the up- right Danny. Huntz Hall gets a ... mber of laughs, is Mugs' equally tough ... chman. The rest of the support is adequ...

Production.—The story highlig... championship fight and a jitterb... and these help to brighten its obvio... ment. Good staging, slick dialo... pungent "recruiting poster" ... are a the rest. One way and another, ... contest. making of a reliable second. I ... develop- title and star values are a valua... and a hand. ... ux do

Points of Appeal.—Straightfor... has the vigorous and versatile trimmings, ... entally. terisation, convincing atmosph... helping lines, patriotic angle, good title a... young stars. ... l plot, ... charac- ... bright ... popular

Continued on page 35

BLACKIE KEEPS THE ACTION BOILING IN NEW HAIR-RAISING PERILS!

AFTER MIDNIGHT

with

CHESTER MORRIS

Ann SAVAGE · Richard LANE · George E. STONE

Screen Play by HOWARD J. GREEN

Directed by LEW LANDERS · Produced by SAM WHITE

A COLUMBIA PICTURE

COLUMBIA PICTURES

TRADE SHOW
STUDIO ONE
THURSDAY - JUNE 3RD.
10:45 A.M.

ANN MILLER scintillating dancing star

DUKE ELLINGTON AND HIS BAND voted "Swing Of The Year

BOB CROSBY AND HIS BAND great Dixieland of the air wave

FREDDIE SLACK AND HIS BAND with ELLA MAE MORSE America's favour "champagne hour"

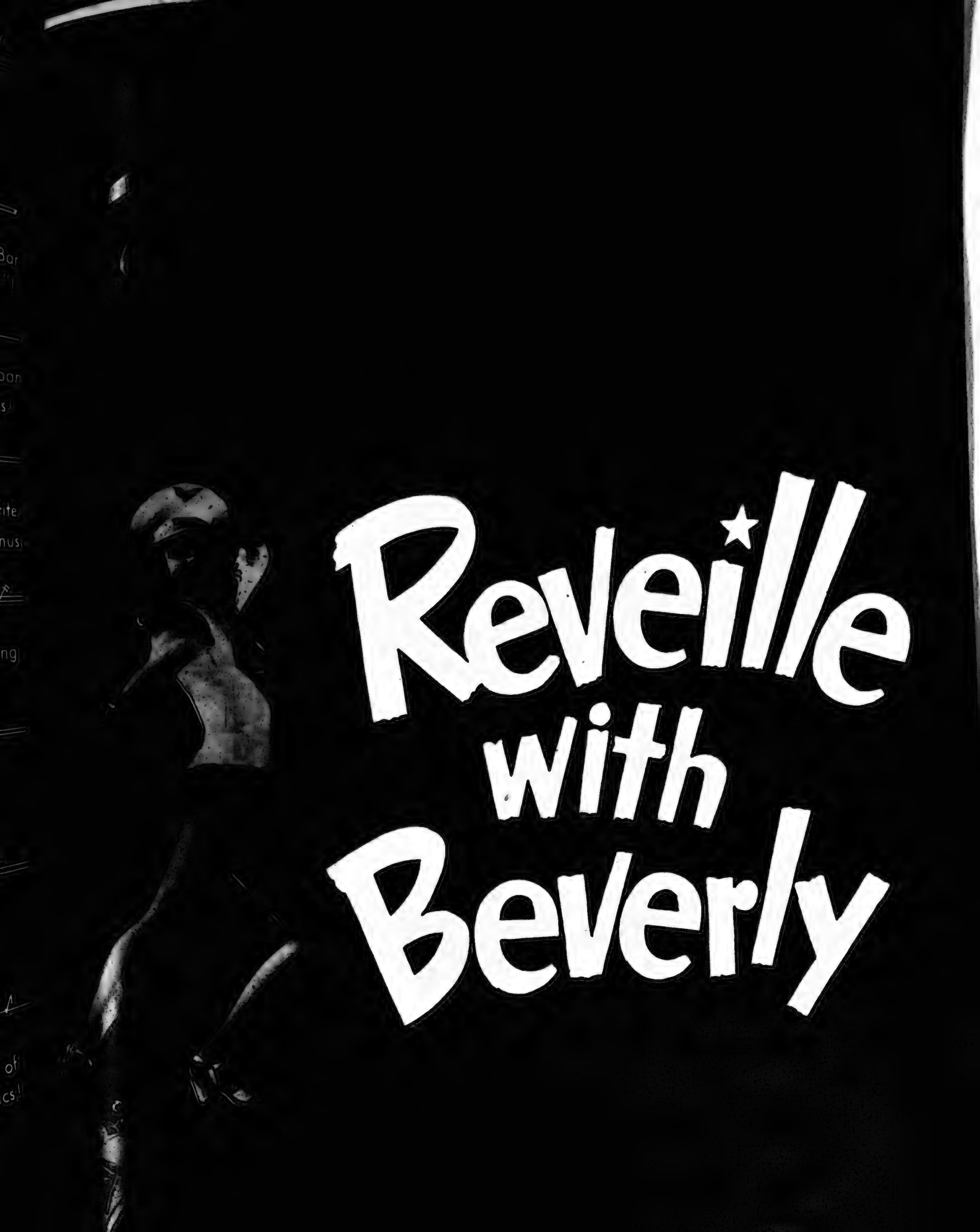
COUNT BASIE AND HIS BAND undisputed K of Jive!

MILLS BROS. hottest of all harmony teams!

FRANK SINATRA Radio's exciting romantic vocalist

THE RADIO ROGUES merriest all

COLUMBIA PICTURES


Reveille
with
Beverly

KINEMATOGRAPH WEEKLY 2[illegible]943

BIG!...JOYFUL!... BUBBL
COMEDY AND TA

...G OVER WITH BEAUTY, ...TALIZING RHYTHM!

POWERFUL DRAMA

with a different twist

TRADE SHOW
STUDIO ONE
FRIDAY - MAY 28TH
10·45 A·M

Screenplay by
ROBERT D. ANDREWS
Produced by
LEON BARSHA
Directed by
LEW LANDERS

COLUMBIA PICTURES

Continued om page 26

he Silent Witness

Pathé. A rican (A). Directed by Joseph H. Lewis. F turing Otto Kruger, Tina Thayer and Rick llin. 5,960 feet. Release not fixed.

HIGHL coloured romantic crime melo- dram concerning an unscrupulous lawyer wh brings dishonour on himself and his profe on in his attempt to give his motherless daughter the good things of life The attra ively mounted story is a stern illustratio of the "reap as you sow" dictum. and both o Kruger, as the wayward lawyer, and Tina hayer, as the pampered, unsym- pathetic d ghter, see that its time-honoured lesson is b ought well and truly home. The culminati court scene is particularly effec- tive. Relia le popular and industrial booking.

Story.—B enda, spoiled, self-willed, college-educated d ughter of Reynolds, a successful criminal l yer and secret boss of the under- world, fal in love with Nick, one of her father's g nmen. Nick reciprocates, but, when Rey olds, who has other plans for his daughter, earns of Brenda's infatuation he has Nick liquidated. Brenda's indiscreet diary caus s her to be indicted, and Reynolds has no alternative but to rush to her defence. He ultimately secures her acquittal by con- fessing to the crime himself. At the same time, he does his best to justify his conduct. He then goes to the chair, while Brenda leaves the screen a chastened young woman.

Acting.—Otto Kruger acts with conviction and delivers the rhetorical dialogue convinc- ingly as Reynolds, and Tina Thayer is equally well cast as the spoiled and utterly unsym- pathetic Brenda. Rick Vallin is best of the support as Nick.

Production.—The plot obviously sets out to show that crime does not pay and that the sins of the fathers, whether well intentioned or not, invariably visit the child. It does not approach its task with subtlety, but what it lacks in finesse it gains in punch. The jour- ney to the inevitable court scene climax is both crowded and colourful. As for the piece de resistance, this is made the occasion of persuasive and purposeful rhetoric. It is red meat with no little feminine appeal.

Points of Appeal.—Strong story, capable characterisation, good technical presentation, unusual paternal love angle, impressive court- room climax, good title and popular stars.

Theatre Royal

Anglo-American. British (U). Directed by John Baxter. Featuring Bud Flanagan, Chesney Allen and Gwen Catley. 8,200 feet. Release not fixed.

JOLLY, laughter-packed musical comedy extravaganza of show business telling how a breezy, good-hearted property man helps his vacillating boss to restore the fortunes of a once-famou music-hall. It has no love interest an less continuity, but its discon- nected bac stage jottings provide colourful and appro riate opportunities for bright sketches a picturesque and appropriate vocal interl les. All are seized and effectively put over b Flanagan and Allen and Gwen Catley, the pular B.B.C. soprano. The gay, exuberant a tuneful hotchpotch is certain of a rousing reception in popular, family and industrial h ls. Grand British light booking; the stuff to ve the troops.

Story.—G lon Maxwell, a susceptible young man, herits the Theatre Royal, a once- famous mu hall, from his father, but is putty in th ands of Claudia Brant, actress decoy for red Harding, an unscrupulous rival manag and allows her to damage the hall with l brow repertoire. Bob Parker, the chief pr s man, sees the writing on the wall and pe ades Gordon to encourage new talent and st e a real music-hall show. The theatre staff vally rally round.

C. J. Earle an American producer, needs a theatre, and n attempt is made to entertain him on a g d scale, but he sees through the ruse and fuses to make a deal. Bob then goes to Bown , a retired song publisher, and gets backing r their new venture. They find much of the talent they need from their own staff and amplify it with turns of their own. Success crowns their efforts, and after a promising try-out Earle agrees to combine his show with theirs and sponsor the joint pro- duction. The first night is a riot, and Harding, who had hoped to buy the Theatre Royal cheaply, has to admit defeat.

Acting.—Bud Flanagan gives a grand per- formance as Bob; his clowning is superb and his sense of character faultless. Chesney Allen is more restrained as Gordon, but does all that is asked of him. The two also register as a song team. Gwen Catley acts adequately and sings delightfully as a programme girl pro- moted to vocalist, and Peggy Dexter, Lydia Sherwood, Finlay Currie and Owen Reynolds impress whenever given the opportunity.

Production.—The story counts for little, but fortunately the entertainment is such that few will miss the absence of a deep-grained plot. Its unqualified success can be measured by its many good comedy skits, its co-stars, inimitable song numbers and the delightful singing of Gwen Catley. The laughter high- lights are the scenes in which Gordon, Bob and the theatre staff attempt to impress Earle by furnishing Maxwell's empty town house for one night and posing as important guests; a dream sequence in which Gordon and Bob share a property bed, and the latter dreams he is Sir Francis Drake and Gordon is Sir Walter Raleigh, a sketch in which Bob pulls a fast one on the Income Tax authorities, and the clever audition interludes. The song scenas, featuring Gwen Catley, are effectively and gracefully interjected. The whole is typically British fun adroitly timed to enter- tain all sections. In short, a past-the-post box- office proposition.

Points of Appeal.—Good gags and sketches, grand fooling by Bud Flanagan, delightful singing by Gwen Catley, versatile supporting cast, tuneful numbers, excellent technical pre- sentation, intriguing title and box-office stars.

Lenin in 1918

Soviet Film Agency. Russian (A). Directed by Mikhail Romm. Featuring B. V. Shchukin and M. G. Gelovani. 11.933 feet. Release not fixed.

A SEQUEL to that extremely well pro- duced historical biography "Lenin in October." While a little drawn out at times, it is an extremely interesting picture, even if its positioning of Soviet leaders seems to be not exactly as the events of the period indicated. Acting is remarkably good, and the atmosphere obtained is so realistic that at times one might be looking at newsreels of the events it depicts. On the whole, a really first-class booking for specialised halls.

Story.—In 1918 the newly formed Soviet was at war not only with the Germans, but with the White Russians and certain foreign interventionist forces. The situation was desperate, food was scarce, and communica- tions chaotic. We see Lenin at the helm, calm and collected, rallying his forces, plan- ning, and finally, after nearly dying from an assassin's bullet, realising the rout of the Germans at Tsaritsyn.

Acting.—B. V. Shchukin is amazingly good as Lenin. He has both vivid vitality and a most convincing make-up. The same applies to M. G. Gelovani as Stalin. An interest- ing characterisation, too, comes from N. K. Cherkassou as the Russian writer Maxim Gorky. There is real strength in the acting of N. P. Okhlopkov as Vassili, a young protégé of Lenin.

SAVE
YOUR
WASTE
PAPER

Production.—Direction is exceedingly good. It has dramatic force and manages to pre- sent a biography with complete conviction and sincerity. All the characters come to life, and the backgrounds avoid the grandiose. If the scene is a tenement dwelling, it looks like a tenement dwelling, and not a theatre replica.

The Russians excel in crowd handling. This is particularly notable in the attempted assassination sequences and in the rout of the Germans. A spectacular and thrilling climax.

The one fault, the tendency to over-prolong certain sequences, could easily be cured by re-editing.

Sub-titles are adequate, but it is a pity that the whole thing could not be dubbed. It would add greatly to the picture's interest.

Points of Appeal.—Human and spectacular drama dealing with Lenin's effort to establish the Soviets.

Hit Parade of 1943

British Lion. American (U). Directed by Albert S. Rogell. Featuring John Carroll, Susan Hayward and Gail Patrick. 7,776 feet. Release not fixed.

LAVISHLY mounted comedy musicale con- cerning an attractive and talented young songwriter whose subtle plan of revenge on an amiable plagiarist is happily thwarted by the intervention of true romance. The slight, yet intriguing story moves in song publishing, night club and radio circles, and its Bohemian atmosphere gives it both colour and logical cues for the introduction of all-star radio and cabaret talent.

The two sides of the show, its piquant plot and dazzling variety embellishments, not only balance perfectly, but promote irresistible feminine appeal. Just the stuff to give the family, the masses and the troops. Capital light booking for all classes.

Story.—Jill Wright, a charming and talented girl from the Middle West, comes to New York to make her name in the songwriters' field and pays 50 dollars to the Miracle Song Publishing Company to have her latest song put over. Rick Farrell, agreeable but not too scrupulous crooner president of the organisa- tion, alters the title of the number and features it as his own.

Belinda Wright, Jill's sophisticated cousin, urges Jill to expose Rick, but she plans a more subtle revenge. She decides to become Rick's "ghost" until he is really famous and then give him the works, but before she can put her plan into effect she falls in love with him and he with her. Toni, Rick's former fiancée, tries to cash in at the last minute, but a victory bond variety broadcast is the signal for the removal of misunderstanding and the sub- stitution of a happy ending.

Acting.—Susan Hayward combines sex appeal with personality as Jill, and John Carroll acts smoothly and sings pleasantly as the gay, unscrupulous Rick. The two make an attractive team. Gail Patrick, Eve Arden, Walter Catlett and Melville Cooper are the best of the shrewdly picked supporting players.

Production.—The variety programme, repre- sented by Jack Williams, a particularly good coloured crooner; Pops and Louie, brilliantly clever eccentric dancers; Dorothy Dandridge, the Music Maids, the Three Cheers, Chinita and the Golden Gate Quartette, is a terrific attraction in itself, but it is never permitted to interfere with the plot. The basic tale abounds with piquant and pleasing situations and the popular and versatile leading players see that they get their full share of the screen.

Snappy farce and first-rate variety in one—three big radio bands are an additional attrac- tion—it's just what the war-sickened screen needs. It is certain to live up to its title at the universal box-office.

Points of Appeal.—Bright, intriguing story, attractive and versatile cast, clever variety turns, big bands, tuneful numbers, excellent technical presentation, strong feminine angle, good title and obvious star values.

Continued on page 36

Continued from page 35

Keep 'em Slugging

General F.D.-Universal. American (A). Directed by Christy Cabanne. Featuring the Dead End Kids, the Little Tough Guys. 5,531 feet. Release May 24, 1943.

HERE we have a conventional, but none-the-less rousing Dead End and East Side Kids' comedy melodrama, telling how a young hoodlum makes good in the face of heavy odds, and how his sympathetic sister emulates Cinderella. The ingenuous yet crowded tale is well played by the exuberant and talented young stars and the experienced troupers, decorated with snappy lines, and crowned with a suspenseful and laughable climax. Its punch, good moral and high spirits should get it over with the industrial masses. Good general support.

Story.—Tommy, one of a bunch of young hoodlums, decides to do war work during his school holidays, but his past is against him. Sheila, Tommy's sister, is in love with Jerry, an assistant in the store where she works, and he finally gets Tommy fixed up in the firm's shipping department. Frank Moulton, the head of the department, is secretly in league with a fence, and he frames Tommy to divert suspicion from himself. Things then look black, but, needless to say, Tommy and his gang outwit the crooks in the end. It is then disclosed that Jerry is the boss's son.

Acting.—Tommy Jordan gives a sound portrayal as Tommy, and Huntz Hall scores many laughs as Tommy's wisecracking henchman. Evelyn Ankers, Elyse, Knox, Don Porter, Frank Albertson and Samuel S. Hinds are the best of the competent and popular supporting players.

Production.—The tale, which lightly strikes the patriotic note and embraces Cinderella, is very cut-to-pattern, but with all its cliches it is good for many laughs and thrills. Its kick is in its versatile and irresistible young players, its snappy lines and rousing climax. Moreover, its footage is as convenient as its material is popular.

Points of Appeal.—Taut and actionful tale, good dramatic twists, bright comedy relief, rousing climax and popular cast.

REISSUES

No Lady

Equity British. British (U). Featuring Lupino Lane, Lola Hunt, Sari Maritza, Cyril McLaglen, Renee Clama. Director: L'Estrange Fawcett. 6,474 feet. Release not fixed.

A COMBINATION of domestic comedy and spy drama developed in humorous vein by the versatile Lupino Lane, whose female characterisation, clever dancing and high spirits take the film along the path of many laughs.

It is, however, handicapped by the out-moded sound recording and photographic methods of 12 years ago. It will probably go over as a matter of interest, while the slap-stick will amuse. Previously reviewed in the KINE. WEEKLY, May 7, 1931.

Turkey Time

Equity British. British (A). Directed by Tom Walls. Featuring Ralph Lynn, Tom Walls, Robertson Hare and Dorothy Hyson. 6,600 feet. Release not fixed.

ALTHOUGH produced in 1933 (and reviewed in the KINE. WEEKLY of December 28 of that year), this film is not badly dated and still good wholesome comedy, built up as it is on the popular Aldwych stage mould, and embodying the usual side-splitting complications and compromising situations so ably handled by this notable team. Excellent fare for the masses with its bright story, fun and gags.

The Lambeth Walk

British Lion. British (U). Directed by Albert de Courville. Featuring Lupino Lane, Sally Gray and Seymour Hicks. 7,478 feet. Release not fixed.

FARCICAL comedy with music, adapted from the persistent London stage success, 'Me and My Girl." Our summing up in the KINE. of April 13, 1939, was: "The film, to say the least, lacks the spontaneity of the original and can claim few gags that are other than well-worn, but there is s... dous lot in its title and signatu... conspicuous selling angles mak... and cast-iron box-office prop... quota one at that, for industri... halls." We have seen the pic... time, but find no grounds for ei... or amplifying our first impress... a good title and star booking fo... a tremen-ne that its an obvious on, and a nd family a second amending It's still crowd.

There Goes the B... le

Equity British. British (U). ...ected by Albert de Courville. Featu... Jessie Matthews, Owen Nares and ... Verno. 7,184 feet. Release not f... d.

ROMANTIC comedy with music... nd songs, originally released by Ideal ... reviewed in these columns on October 2... 1932. Its story, which describes a runaway ...de-to-be's hectic adventures and misadventu... in Paris, retains much of its piquant pristi... vit, while its numbers still tickle the ear. ...echnical presentation is, perhaps, a trifle ... re revealing, but generally speaking it is ...fficiently young in spirit to recapture some ... its past glories. In short, it should get ... in family and industrial situations.

SHORT OF THE WEEK

March of Time

20th CENTURY-FOX

INSIDE FASCIST SPAIN. March of Time. No. 11—8th year. American (U). 1,598 feet. Release date May 3, 1943.—A remarkable film giving astonishing portrayal of conditions ruling in Spain when camera work was done 12 months ago. Pictures of the vast political prison show thousands of irreconcilables at P.T. while those who show signs of redemption (as the Falangists see it) are put to work on the land and irrigation work. The wide margin between poverty and wealth is clearly defined. Whatever political opinion one holds, the picture will give one furiously to think and is undoubtedly going to cause much comment.

Names in the News

Anne Rooney, Gail Russell, Diana Lynn in HENRY GETS GLAMOUR (Paramount)

On leave from the Royal Corps of Signals, **"Dougie" Revis,** who until he joined the Forces was manager of the Futurist Theatre, Birmingham, spent a few days in the Midland city renewing acquaintance with his numerous friends in the Trade, including "Charlie" Hutchin (Walturdaw), whom he thanked for the series of books he has collected during the past year for "Dougie's" unit.

R. W. Elliott, of the Royal Artillery, son of W. C. Elliott, manager of the Majestic, Portsmouth, has just been promoted to the rank of major at the age of 24. His brother John, aged 20, has been promoted to the rank of captain in the Mahratta Light Infantry in the Indian Army. Mr. Elliott, who is the immediate past Chairman of the Portsmouth branch of the C.E.A., is to be congratulated on two brilliant sons.

A. W. Rifkin, who has been in the Trade for nearly a quarter of a century and was supervisor of 42 kinemas in the North of England for Union Cinemas before coming under the A.B.C. banner, has left the Clapton Ritz, which he opened for the company in November, 1939, on promotion to the rank of circuit supervisor in the N.E. district, with headquarters at Newcastle-on-Tyne.

He is succeeded at Clapton by **H. J. ("Bert") Gilbert,** who has been in charge of the Leytonstone Rex since April, 1941. The son of a Trade pioneer who built the first super-kinema in Markhouse Road, Leyton, Mr. Gilbert was for some years in control of the Castle, Homerton. Previously, he had been at houses in Bayswater, Kensal Rise, Ladbroke Grove, Harrow Road, Southend-on-Sea, and elsewhere. During the last war he served in the Royal Navy.

Replacing him at Leytonstone is **Frank Phillips,** who has been in charge of the Palaseum, Commercial Road, since last October.

The new manager of the latter hall is **W. A. Clarke,** who has been with the company for ten years, having started in the uniformed ranks and worked upwards through the assistant and relief manager grades. He has served at the Upton Park and Islington Carltons, the Leytonstone Rex, and the Walthamstow Dominion.

Douglas W. Whitworth, a dance band musician and leader, who, after discharge on medical grounds from the Army last year, joined the A.B.C. circuit and later served for a while with Odeon, has been appointed manager of the Embassy Kinema, Crawley, Surrey.

L. Jesseman has returned to his managership of the Gaumont, Exeter, which was reopened on Monday (May 17). The house suffered damage in one of the raids a year ago.

Wally Baker has relinquished the management of the Stockport Hippodrome, and proposes to take a holiday before taking up any new appointment. For several years Mr. Baker had been chairman of the Stockport Exhibitors' Association.

Friends of **Rex Rudd** w... have given a quiet smile when they ... read in our last issue how we had ... inadvertently demoted him by alludin... to him as assistant manager, but ... will also realise the mistake on th... part of the reporter who passed the ... News. Our résumé of Mr. Rudd's ... thirty years' experience makes the err... obvious, and we can only express ou... regrets and sincere wishes for further ... promotion.

Reynolds Roberts, who... name is so familiar to readers as a ... enthusiastic "showman" with origi... ideas, has been transferred right a... from his old stomping ground, an... is now in charge of the Regal, ... King-ston-on-Thames, which provide... a pleas-ant change of surroundings ... after having spent the last three year... as manager of the Elite, Middlesbrou...

He won the KINE. Co... of Show-man's Championship Sh... in 1939, and when once the present s... of bother is over intends to be a ... contestant in the next competition ... for the trophy.

Unsolicited Testimony

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"TED" BLACK DIRECTOR OF GAINSBOROUGH

Well-Merited Promotion

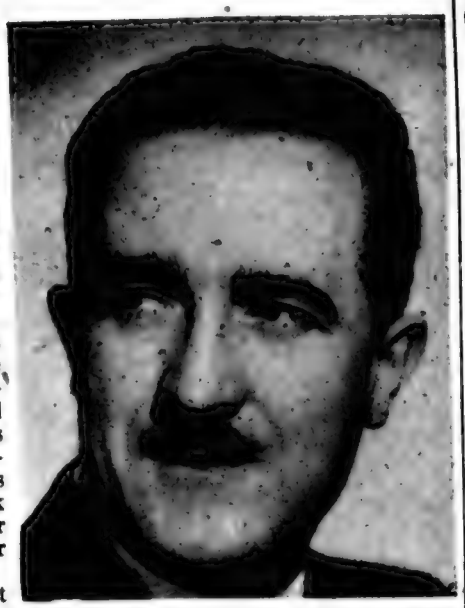
THE appointment of Edward Black as a director of Gainsborough Pictures (1928), Ltd., is a fitting award to his long and fruitful association with Gainsborough, which began as studio manager at Islington and now sees him as one of Britain's most prolific film producers at both Islington and Shepherd's Bush Studios. He was responsible in the 1930's for the unbroken succession of comedy hits from Islington, in which Jack Hulbert, Will Hay, Gordon Harker and Moore Marriott made their screen names.

At the outbreak of war, when it looked as though the film Industry was due to slump, Maurice Ostrer with Edward Black reopened Shepherd's Bush Studios, and the decision to carry on proved a stimulant to the Industry at a time when most needed.

Later, Islington Studios resumed activities and since that date the Ostrer-Black combine have conducted a non-stop production policy and have delivered 24 full-length pictures for Gainsborough and 20th-Century, with many "short" features in addition. Among their memorable war time productions are "Night Train to Munich," "Charley's (Big-Hearted) Aunt," "The Ghost Train," "Kipps," "Cottage To Let," "The Young Mr. Pitt," "Hi, Gang!" "Uncensored," "We Dive at Dawn," and the new Askey comedy success, "Miss London, Ltd."

Latest productions made for Gainsborough by the Ostrer-Black combine are "The Man in Grey," "Millions Like Us," "Time Flies" and "Bees in Paradise."

Marcel Hellman's latest picture, "They Met in the Dark," directed by Karel Lamac and starring James Mason and Joyce Howard, has just reached dubbing stage, and will be ready for its showing by G.F.D. in a few weeks' time.



EDWARD BLACK

"FOR THOSE IN PERIL"

New Balcon Epic of Air Sea Rescue

AIR Sea Rescue, though its record of bravery in this war is unsurpassed by any other branch of the Forces, has hitherto remained the "Cinderella" of the Services so far as films are concerned.

M. BALCON

Now Michael Balcon plans a tribute to its gallant personnel by filming a story of their exploits. This film, which is expected to go into production some time next month will be known as "For Those in Peril," and is based on a screen treatment by Richard Hilary, the young airman-author of "The Last Enemy," who was killed on active service early this year. The script has been written jointly by Harry Watt, Charles Crichton and Major J. O. C. Orton, and is remarkable for its almost documentary realism. Direction has been assigned to Charles Crichton, whose first solo undertaking this will be. S. C. Balcon is associate producer.

FREND MAKING PROGRESS

Charles Frend, who collapsed while working on "San Demetrio, London" and was operated on for appendicitis, is making good progress. Meantime, associate producer Robert Hamer will deputise until Frend is fit.

Interesting to Blood Donors

Work is well up to schedule on the Two Cities film, "The Lamp Still Burns," which stars Rosamund John, with leading man Stewart Granger and Maurice Elvey directing (G.F.D. release).

The early part of the week was devoted to some minor but tricky operation sequences, which necessitated a blood transfusion, which was supervised by an expert from the Slough Blood Transfusion Service.

Camera work on these scenes is tricky, and Camera Operator Jack Hildyard photographed these sequences to the complete satisfaction of the experts. A special frame to obtain the camera angle necessary for every stage of the methods used to-day in such an operation to be shown is clear and intelligible to the beholder, without a shot of the actual operation.

At the end of the week preparations went on apace for a large set designed by Alec Vetchinsky showing the approach and exterior of the hospital, with the arrival of numerous ambulances.

George Formby Assumes Bell Bottoms

VARNEL DIRECTS NEW COLUMBIA COMEDY

HAVING electrified things in the Home Guard, George Formby will now enliven the lads in the Navy in "Bell Bottom George," his new Columbia production, in which his usual goofy type of humour will be presented against a naval background.

Marcel Varnel will direct "Bell Bottom George," which takes the floor at Islington on May 19.

This film has a stronger story than some of his past screen vehicles, and much of the incident in it is based on yarns which George heard among the sailors he met when he toured Scapa Flow and North Scotland recently for ENSA. Many a tar will be tickled and surprised to see his adventures in the picture when it is finally screened.

George's efforts to join the Navy supply the main theme for the film, and the feminine lead, yet to be cast, will portray a Wren heroine. George and his uke will have four specially-written numbers to record. Harry Parr Davis is responsible for some of them.

An important feature of the film is a submarine chaser, a secret weapon the design of which was conceived in the fertile imagination of the author. How to build this vessel convincingly, and yet make it merely a film invention and not in any way authentic, is giving the Art Director furiously to think.

George King's Plans

George King, recuperating after an operation for the removal of his tonsils, hopes to be back at his desk again in about ten days' time. It's probably the only time since he began picture making that his schedule hasn't been strictly on time, but the throat trouble took rather longer to clear up than he estimated.

In consequence, his production plans have had to be set back slightly, but he's already using his country convalescence to get into active preparation with his next subject, which he intends announcing on his return.

CASTING "THE SHIPBUILDERS"

Margot Graham, Clive Brook and Morland Graham and Nell Ballantyne have been signed up to play the leads in British National's most important production, the screen version of George Blake's "The Shipbuilders."

Work on the production starts in Glasgow on Friday, when Clive Brook and Morland Graham will be around the shipyards. The part of Danny, the riveter in the picture, is one of the most sought-after rôles of the season, and Morland Graham, who hails from Partick, is delighted with John Baxter's choice. There is a possibility that the title might be changed because of the suggestion that it might be a documentary.

Exteriors will start at the end of the month, after which Oswald Mitchell will commence work on "Old Mother Riley Overseas," a new Lucan and McShane comedy which is being written by Fowler Mears.

SEA SCENES IN "SAN DEMETRIO"

Oilskins and gumboots are the wear at Ealing for the current week's shooting on Michael Balcon's "San Demetrio, London." The sequence being shot on Sound stage 2 is the dramatic abandoning of the tanker after she has been set ablaze by enemy shells.

Waterproofing lines the studio floors; a system of miniature dykes and gutters have been erected round the set, and at the word "Go" water is pumped into the arena until a veritable seascape is achieved.

The crew of the tanker swarm down the ropes and ladders dangling from her great height. Angry waves dash their lifeboat against the side of the tanker until it seems she must splinter like matchwood. A man is hurled with a crash into the bottom of the boat. Second Officer Hawkins (Ralph Michael) yells the order to push off, and the boat, pitching crazily, slides away from the burning ship.

Subsequent scenes will show how the men spent two days and nights in their lifeboat until they re-sighted the *San Demetrio*. How they rebo.ded her white-hot decks and fought the flames, finally navigating her 900 miles to safety, forms the terrific climax to this true story.

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A group taken after the RKO-Radio Trade show of FOREVER AND A DAY, at the Odeon, Newcastle. Left to right: R. C. Sidney Wilmot (manager, Odeon Theatre, Newcastle), Sir Albert Wilkin, Lady Maxwell, G. Chester (branch manager RKO-Radio), Sir John Maxwell, Air Vice-Marshal Henderson

Arthur Askey Thrills an Island of Girls

The female Utopia, which is the background of "Bees in Paradise," with Edward Black producing and Maurice Ostrer in charge of production, has been moved from Islington to Shepherds Bush for interiors, prior to "desert island" locations in the West Country.

Val Guest's island paradise, invaded by Arthur Askey and his willow airmen, is his reply to those fans who bemoan lack of glamour in British pictures. "Paradise" is an all-girl land, ruled by stately Antoinette Cellier, and peopled with diligent damsels tackling men's jobs with a woman's poise. In green playsuits, suntanned navvies shoe the horses, in blue dungarees the girls are bricklayers, in thigh-high brown dungarees they wield picks and mend the island's roadways.

This week, in Maurice Carter's gay, brightly coloured settings, Guest has shown the delighted consternation of the girl population when Askey, Ronald Shiner, Max Bacon, and Peter Graves land from the sky. Queen Antoinette bounds from her bemarbled bath and rushes in a hastily clutched towel to her Royal Throneroom. In a luxurious Turkish Baths, other fine-limbed maidens hear the news of the advent of men and argue as to who will get which, and eventually decide to raffle Askey and company.

BUTCHER'S TENOR DISCOVERY

McHugh's Romantic Life

John McHugh, the tenor who has attracted great attention in Butcher's latest Empire production, "I'll Walk Beside You," has a romantic life story.

Commencing work at the age of twelve as an errand boy, he first made his mark in a talent competition at the Gaumont, Wolverhampton. Later he broadcast, and this was heard by a titled lady, who subsequently sent him to Italy to be trained.

He returned to this country at the outbreak of war to join the Army, and is now appearing in a Divisional Concert Party.

"I'll Walk Beside You," which commenced at the Gaumont, Haymarket, and the Pavilion, Marble Arch, concurrently on Sunday last, is the second picture distributed by Butcher's to secure concurrent presentation in the West End in the past four weeks.

SAVE YOUR WASTE PAPER!

"SOMEWHERE IN CIVVIES" CAST

Frank Randle is taking many hard knocks in "Somewhere in Civvies," which Maclean Rogers is directing for Butcher's at Riverside. Although the story deals with the piping times of peace, Frank is finding things far from peaceful and falling into trouble right and left.

After watching the star's antics last week, F. W. Baker seems to have followed his example. Falling down a flight of concrete steps, he sustained several bruises and a severe shaking. Happily, the veteran appears none the worse for his adventure. Doubtless his Home Guard training makes him used to such things.

In addition to George Donan and Suzette Tarri, the supporting cast of "Somewhere in Civvies" will include Hay Petrie, H. F. Maltby, Grey Blake, Nancy O'Neil and Joss Ambler.

CLAUDE ALLISTER FOR TEDDINGTON

"Youth Looks Ahead"

CLAUDE ALLISTER, whose comedy characterisations have made him a favourite figure on the American screen, is a special addition to the cast of "Youth Looks Ahead," now being directed by Brian Desmond Hurst for Warner Bros. at Teddington. Allister returned from Hollywood a few weeks ago and Eric L'Epine Smith, Warner casting director, signed him immediately.

The list of prominent players booked for the picture promises to become the lengthiest on Teddington records. Niall MacGinnis has joined the featured artistes who now comprise Anne Crawford, Mary Clare, Richard Attenborough, David Farrar, Frederick Lester, Francis Lister and David Hutcheson. Recent engagements also include Peter Gawthorne, Richard Gray, Gordon McLeon, Brevni O' Rorke and Ruby Miller.

A good deal of studio interest focuses on Hazel Bray, a newcomer discovered by Renee Houston. Eighteen-year-old Hazel had no previous stage experience when her singing qualified her for inclusion in the Houston-Stewart vaudeville act 12 months ago. She has since trained in straight and comedy parts, and now faces the cameras as a cabaret performer rendering two numbers—"My Love Has Wings" and "Take A Chance" by Hans May and Alan Stranks.

Tricky Camera Work

"THIS HAPPY BREED"

Some interesting devices were used last week at Denham during the shooting of scenes for the Two Cities-Noel Coward production "This Happy Breed," which is being made in Technicolor, and directed by David Lean, with Anthony Havelock-Allan Associate Producer and Ronald Neame in charge of cameras.

Some very good "takes" were secured of the reactions of a kinema audience to the very first "talkie." Another interesting shot which called for the travelling crane was outside the window of a living-room, where Robert Newton was seated at a table. It swung away and into the "night," leaving "Mrs. Gibbons" seated in the diminishing pool of light that was the living-room window. A somewhat tricky shot to secure was an exterior of the "Gibbons" home, at night, in the rain.

Arthur Sydney, of the Sydney Film Service held his first Trade show for Independent Pictures Corporation, that of "Gay Desperado" at the Scala, Liverpool, last Thursday. Collection for the C.T.B.F. realised £3 1s. 3d.

Silent—Unseen

In Butcher's Russian release TANYA—THE SOVIET CINDERELLA. The title role is taken by (left) Lubov Orlova, but her voice is that of Freda Brilliant (right)

"IN WHICH WE SERVE"

Settings for Salvage Campaign

From June 5 to 19 London is to hold the biggest salvage drive ever attempted. Its slogan will be "Salvage Saves Shipping," and therefore it is appropriate that one of the important centres of activity during the campaign is to be Trafalgar Square with its Nelson associations.

In the centre of the Square will be a ship's bridge, now being constructed in the Highbury Studio of the Two Cities Film Company, who, for the purposes of this Drive, are working in co-operation with the Ministry of Supply. The bridge will form the platform for the speakers who will address audiences in the Square. Behind the bridge will be a smokestack and a mast, the whole structure being 60 feet long, 34 feet deep, and 16 feet high.

The Two Cities Film Company is constructing also two replicas, each 80 feet across, to occupy the two basins in the Square. One of the replicas is of a Mediterranean port and features the model used in the Noel Coward production "In Which We Serve," of the destroyer, H.M.S. Torrin.

"WAR IN THE PACIFIC"

The Ministry of Information monthly Film No. 6 (released on May 24) will be "War in the Pacific," which, in view of the Washington discussions, is peculiarly topical. The film, which was made by the Shell Film Unit, sets out to explain just what is happening in the Pacific, and by means of factual shots, together with diagrams, should help audiences to understand the terrible difficulties of warfare in this part of the world.

Post-War Planning

The possibility of the C.E.A. setting up a special committee to deal with post-war problems is likely to result from a motion drown by C. P. Metcalfe drawing attention to the need for a Looking Ahead Policy Committee.

STANWYCK FILM SHOCKS DECENCY LEAGUE

IT looks as though a first-class dispute may blow up over Hunt Stromberg's "Lady of Burlesque," in which Barbara Stanwyck enjoys the starring rôle.

America's National League of Decency has, according to reports from New York, condemned the picture, alleging that it contains "double meanings, s a l a c i o u s dances and situations, indecent costumes, presented against a background of a sensuous form of entertainment."

It is certain that U.A. will not allow this challenge to go unanswered, specially as the picture has been approved by Will Hay's New York State Board of Censorship.

The film is based on Gypsy Rose Lee's best-seller throughout the country, "G-String Murders."

LABOUR PRESSES FOR S.O.

To end "One Long Bore"

A resolution in support of Actors' Equity Association's desire for the opening of theatres on Sunday for the duration of the war was passed by 23 votes to 20 at the quarterly delegate meeting of the Bolton Labour Party.

J. M. Fagan, moving the resolution, said Sunday was regarded by the young people of Bolton as one long bore. If people who oppose Sunday opening think there is no demand for Sunday theatres and kinemas, he said, why don't they give us the opportunity to test public feeling by opening them for a trial period of three months?

S.O. IN CORNWALL

Facilities Needed for War Workers

Camborne-Redruth Trades Council has been invited by the Camborne branch of the Electrical Trade Union to take action in an endeavour to secure Sunday opening of kinemas in Camborne-Redruth area as a war time measure. It was stated that projectionists had expressed their willingness to work on Sundays if there was a general demand for Sunday opening on condition that they were granted a day off during the week in lieu, or, if that was not possible, that they were paid double time for Sunday labour.

It was contended Service personnel had more time to attend kinemas on week-days than men and women working long hours in local industrial establishments.

SAVINGS DRIVE AT LIVERPOOL

Amongst the last subscriptions to the Liverpool Wings for Victory savings scheme were the following:—Clubmoor Picture House Co., Ltd., £1,000; Everton Picture House, Ltd., £1,000; New Premier Picture House, Ltd., £1,000; Tunnel Road Picturedrome, Ltd., £3,000.

Staff of the Sydney Film Service, Liverpool, which has its own savings group, aimed at a target figure of £100 for the week. Staff contributions were supplemented by a subscription from Arthur Sydney and from other members of the trade. The result was the handsome total of £450 5s.

Maris Wrixon and Roy Rogers in SONS OF THE PIONEERS (British Lion)

Continued from page 6

London Trade Show Diary

Tuesday

Sons of the Pioneers *(British Lion)*

Studio One. 10.30 a.m.

Cast: Roy Rogers, George "Gabby" Hayes, Maris Wrixon, Forrest Taylor, Minerva Urecal, Bradley Page, Hal Taliaferro, Chester Conklin, Fred Burns and the Sons of the Pioneers. **Director:** Joseph Kane.

This new story deals with a mysterious band of desperadoes who have instituted a reign of terror around Rogers City, destroying the property of the ranchers and killing their cattle. The secret leader of this gang is one of the town's most prominent citizens, Bradley Page. The efforts of the old sheriff, George "Gabby" Hayes, to stop the gang are unavailing, and the ranchers determine to replace him with someone more efficient. One group of citizens decides to support Page for the office, but Gabby is equally determined that if he must "abdicate," his successor must be none other than Roy Rogers, grandson of the most famous sheriffs in the history of Rogers City.

Roy has lived most of his life in New York, where he is employed as an entomologist, but he accepts Gabby's invitation and comes to Rogers City. The way he effects the capture of Page and his gang provides the film with an exciting climax.

Wednesday

Henry Gets Glamour *(Paramount)*

Own Private Theatre. 10.30 a.m.

Cast: Jimmy Lydon, Charles Smith, Diana Lynn, John Litel, Olive Blakeney, Frances Gifford, Gail Russell, Vaughan Glaser, Anne Rooney. **Director:** Hugh Bennett.

The picture, an exposée of glamour, has been made on more extravagant and spectacular lines than its predecessors. Henry Aldrich has his choice of three types of the fair sex—the movie glamour girl as typified by lovely Frances Gifford; the popularity glamour girl, which is portrayed by 17-year-old discovery Gail Russell, and the home-town glamour of Diana Lynn, the accomplished young actress who scored so heavily in the Ginger Rogers comedy, "The Major and the Minor." Jimmy Lydon, as Henry, takes a shot at Hollywood and becomes a regular man about town upon his return, and this, as may be imagined, gets the Aldrich family into all kinds of hot water and the town of Centerville into an uproar. The pace is of the fast-and-furious order, and every member of the large cast gives of his or her best.

The Pinnacle of Fame *(Paramount)*

Own Private Theatre. 10.30 a.m.

In "The Pinnacle of Fame" there is brought to the screen a graphic and revealing story of Madame Tussaud's famous Waxworks Exhibition. These waxworks faithfully mirror the pageant of passing events, and the picture is a worthy tribute to the woman who endured so much with courage and determination to make this enterprise possible. The film gives a résumé of the life of Madame Tussaud, and an authentic and comprehensive history of the exhibition. Produced by Paul Barralet with commentary by Frank Phillips.

The Glory of Sebastopol *(G.F.D.)*

G.-B. Theatre. 10.30 a.m.

Cast: Russian. **Producer:** Vasna Belyaev. **Edited and the commentary written by Paul Capon. Foreword by the famous Russian woman sniper, Liudmila Pavlichenko.**

Sebastopol, whose long and heroic resistance to the Nazi onslaught ranks with that of Stalingrad and Leningrad, has a proud tradition as a city that has withstood many a siege during its history. Rebuilt after the Crimean War, the town and fortress stand on rocks that are tunnelled with underground caves. Here, during the present struggle, our gallant Russian Allies had their hospitals, their arsenals and even their bakeries. Here the citizens not needed above ground toiled ceaselessly to send men and munitions back into the firing line.

With its long record as a naval base, many of the Sebastopol defenders were sailors, who, besides fighting at sea, stood beside their comrades of the Red Army and Air Force in the city itself. Russian sea commandos, clothed in rubber suits and wearing respirators, were discharged from the torpedo tubes of submarines to land behind the enemy lines and destroy communications or locate strong points for the warships to shell. Women, too, stood beside their menfolk and fought. A Russian girl served as a sailor in a battleship and was fatally wounded. The famous Russian woman sniper, Liudmila Pavilchenko, accounted for over 300 dead Germans.

Gracie Fields Film for 20th-Fox

BIG PRODUCTIONS O NEW SCHEDULE

FULL schedules are bei planned for 20th Century- directors and news of import assignments are to hand.

Ernst Lubitsch, who is produc director on the Technico "Heaven Can Wait," with D Ameche, Gene Tierney, Al Joslyn, Eugene Pallette and La Cregar, will next tackle "Lady Ermine," based on the stage p and starring Irene Dunne.

John Stahl, who direct "Immortal Sergeant," is due commence work on "Holy Ma mony," from the Arnold Ben work of the same name, which co-star Gracie Fields and Mo Woolley.

Another important assignm which is shortly to go before cameras is "Claudia," wh Edmund Goulding is direct This latter production is based Rose Franken's celebrated p now in its second year on Bro way, and Dorothy McGuire, created the rôle on the Ameri stage, will play Claudia in screen version.

Other directors who are paring new vehicles to start dur the next few months are He King, shortly to direct "Song Bernadette," from Franz Werf best-selling novel; Alfred Hi cock, "Lifeboat"; Lewis M stone, "Grand Street Boys" "The Russian People"; Arc Mayo, Damon Runyon's "This My Own"; and Otto Premin "Candle in the Wind."

Also, Harold Schuster, who finishing "Bomber's Moon," starring George Montgomery Annabella, is preparing "Di matic Courier" as his next; Bu Berkeley, "The Girls He D Behind"; John Brahm, "Wi Time"; Leonide Moguy, "Pa France"; Robert Florey, "Life Roger Touhy"; and Eugene Fo "I Escaped from Hong Kong."

In addition to Lubitsch Schuster, fo other directors h vehicles now before the camera Andrew Stone, the all-ne musical, "Storm Weather Robert Stevenson, "Jane Eyre Irving Cummings, "Sweet Ro O'Grady"; and Malcolm St. Cl "Jitterbugs," the Laurel Hardy comedy.

In Hospital

News has reached Liverpool **Ronald Sydney**, formerly traveller British Lion, and son Arthur Syd of the Sydney Film Service, is in suffering f pital in the Middle E dysentery. Since the Dunkirk advent he has seen service a many places Persia, India, Madagascar, and N Africa.

Alfred W. Cottrell, manager of Garrick P.H., Li ool (South Morris theatre), and ormerly of Royal, Egremont, h taken over management of the Wand-w His successor is A. ittaker.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period March 17, 1943, to April 23, 1943. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
MARCH 24.				
Get Cracking ..	Columbia ..	Columbia ..	8,604	Br./Dr. 6257
MARCH 29.				
Thursday's Child ..	Pathe	Associated Brit.	7,383	Br./R. 6270
Pathe Pictorial Nos. 352/364 :—				
Pathe Pictorial No.361	,, ...	Pathe	768	Br./R. 6277
Pathe Pictorial No.362	,, ...	,, ...	890	Br./R. 6278
Pathe Pictorial No.363	,, ...	,, ...	860	Br./R. 6279
MARCH 30.				
The Night Invader ..	Warner ..	Warner ..	7,334	Br./Dr. 6281
When We are Married	Anglo-American	British National	8,711	Br./R. 6282
The Dummy Talks ..	,, ...	,, ...	7,682	Br./R. 6283
APRIL 1.				
Into Battle No. 4.— These are the Men. ..	N.S.S. Prod. ..	Strand ..	1,075	Br./E. 6296
APRIL 8.				
Chain Gang	Warner ..	British Foundation.	1,437	Br./R. 6307
Zoo's Who	,, ..	Associated Independent Producers.	1,551	Br./R. 6308
APRIL 15.				
Subject for Discussion	N.S.S. Prod. ..	Seven League ..	1,305	Br./E. 6322
Playtime for Workers	Federated Film	Federated Film	4,584	Br./E. 6323
APRIL 20.				
Greek Testament ..	A.B.F.D. ..	Ealing	4,137	Br./E. 6329
APRIL 22.				
Happidrome	M-G-M.	Harold Granville Boxall.	7,895	Br./Dr. 6331
We Dive at Dawn ..	G.F.D.	Gainsborough ..	8,794	Br./Tr. 6332
Pathe Pictorial Nos. 352/364 (Series)—				
Pathe Pictorial No. 364.	Pathe	Pathe	930	Br./R. 6339

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
MARCH 17.				
Circus Town	New Realm ..	Galma Films ..	1,124	F. 6223
He's My Guy	G.F.D.	Universal ..	5,879	F. 6224
When Johnny Comes Marching Home.	,, ...	,, ...	6,634	F. 6225
Hi, Buddy	,, ...	,, ...	6,119	F. 6226
Money for Jam ..	,, ...	,, ...	7,250	F. 6227
Shadow of a Doubt ..	,, ...	,, ...	9,715	F. 6228
Off the Beaten Track ..	,, ...	,, ...	5,410	F. 6229
MARCH 19.				
Hands of Women ..	Paramount ..	Paramount ..	1,009	F. 6230
Sports I.Q.	,, ...	,, ...	920	F. 6231
A Hull of a Mess ..	,, ...	,, ...	596	F. 6232
Johnny "Scat" Davis and His Orchestra.	,, ...	,, ...	924	F. 6233
Alona of the Sarong Seas	,, ...	,, ...	638	F. 6234
The Fighting Spirit ..	,, ...	,, ...	885	F. 6235
Scrap the Japs ..	,, ...	,, ...	561	F. 6236
Modern Vikings ..	,, ...	,, ...	867	F. 6237
Quiz Kids No. 6 ..	,, ...	,, ...	881	F. 6238
The Fighting Spirit of France.	British Lion ..	Fighting French Film Unit.	827	F. 6239
Flying Tigers	,, ...	Republic ..	8,800	F. 6240
Bells of Capistrano ..	,, ...	,, ...	6,534	F. 6241
Youth on Parade ..	,, ...	,, ...	6,526	F. 6242
Secrets of the Underground.	,, ...	,, ...	6,366	F. 6243
Romance on the Range	,, ...	,, ...	5,627	F. 6244
The House of Mystery	G.F.D.	Universal ..	5,712	F. 6245
Everything Happens To Us.	,, ...	,, ...	5,465	F. 6246
MARCH 20.				
Land of Toys	Anglo-American	Mosfilm Studios ..	2,662	F. 6247
MARCH 24.				
Pipeye, Pupeye, Poopeye and Peepeye.	Paramount ..	Paramount ..	574	F. 6248
No Time for Love ..	,, ...	,, ...	7,556	F. 6249
The Spider Returns ..	Columbia ..	Columbia ..	7,724	F. 6250
Tiremen Spare My Tires	,, ...	,, ...	1,648	F. 6251
Olaf Laughs Last ..	,, ...	,, ...	1,507	F. 6252
Wacky Wigwams ..	,, ...	,, ...	722	F. 6253
Hal McIntyre	,, ...	,, ...	885	F. 6254
Wizard of the Fairway	,, ...	,, ...	939	F. 6255
ScreenSnapshotsNo.109	,, ...	,, ...	852	F. 6256
MARCH 23.				
Winter Paradise ..	,, ...	,, ...	897	F. 6258
ScreenSnapshotsNo.108	,, ...	,, ...	931	F. 6259
MARCH 27.				
Land of Contrasts ..	Kinograph ..	Swiss Film ..	1,425	F. 6260
I Married a Witch ..	United Artists ..	United Artists ..	6,886	F. 6261
MARCH 29.				
Undercover Man ..	,, ...	,, ...	6,162	F. 6262
Young and Willing ..	,, ...	,, ...	7,493	F. 6263
Border Patrol	,, ...	,, ...	5,939	F. 6264
Man and His Mate ..	,, ...	Hal Roach ..	6,879	F. 6265
Fiesta	,, ...	,, ...	3,993	F. 6266
Dudes are Pretty People	,, ...	,, ...	4,146	F. 6267
Prairie Chickens ..	,, ...	,, ...	4,421	F. 6268
Jacare	,, ...	Mayfair	5,881	F. 6269
Gentleman Jim ..	Warner	Warner	9,383	F. 6271
Now, Voyager ..	.. ..	,, ...	10,562	F. 6232
MARCH 29.				
City of Silent Men ..	Pathe	Producers' Releasing Corp.	5,702	F. 6277
Man Without a Conscience.	,, ...	,, ...	5,700	F. 6274
Arizona Bound ..	,, ...	Monogram ..	5,133	F. 6275
'Neath Brooklyn Bridge	,, ...	,, ...	5,529	F. 6276
MARCH 30.				
Bullets for O'Hara ..	Warner	Warner	4,462	F. 6283
Sons of the Pioneers ..	British Lion ..	Republic ..	5,514	F. 6284
Call of the Canyon ..	,, ...	,, ...	6,353	F. 6285
Rough on Rents ..	RKO-Radio ..	RKO-Radio ..	1,614	F. 6286
Enric Madrigeura and his Orchestra (Jamboree No. 5).	,, ...	Pathe News ..	705	F. 6287
Lost Canyon	United Artists ..	United Artists ..	5,541	F. 6288
Crystal Ball	,, ...	,, ...	7,323	F. 6289
Taxi, Mister	,, ...	,, ...	4,135	F. 6290
The Amazing Mrs Holliday.	G.F.D.	Universal ..	8,790	F. 6291
MARCH 31.				
Sunset Serenade ..	British Lion ..	Republic ..	5,220	F. 6292
Heart of the Golden West	,, ...	,, ...	5,865	F. 6293
Watch on the Rhine ..	Warner	Warner	10,058	F. 6294
Hello! Beautiful! ..	United Artists ..	Rogers	8,437	F. 6295
APRIL 2.				
A Night to Remember	Columbia ..	Columbia ..	8,259	F. 6297
Laugh Your Blues Away	,, ...	,, ...	6,268	F. 6298
Junior Army	,, ...	,, ...	6,212	F. 6299
One Dangerous Night	,, ...	,, ...	6,897	F. 6300
Commandos Strike at Dawn.	,, ...	,, ...	8,973	F. 6301
Three Smart Saps ..	,, ...	,, ...	1,501	F. 6302
Woodman Spare that Tree.	,, ...	,, ...	664	F. 6303
Song of Victory ..	,, ...	,, ...	789	F. 6304
Norway's Fate ..	,, ...	Norwegian Government.	874	F. 6305
Criminal Investigator	Pathe	Monogram ..	5,503	F. 6306
APRIL 8.				
Goofy Groceries ..	Warner	Warner	811	F. 6309
Henry Busse and Orchestra.	,, ..	,, ..	877	F. 6310
Hunting Dogs at Work	,, ..	,, ..	775	F. 6311
Porky's Prize Pony ..	,, ..	,, ..	633	F. 6312
Six Hits and a Miss ..	,, ..	,, ..	800	F. 6313
Sniffles Bells the Cat ..	,, ..	,, ..	720	F. 6314
Wedding Yells ..	,, ..	,, ..	1,861	F. 6315
He Hired the Boss ..	20th Century-Fox	20th Century-Fox	6,534	F. 6316
The Black Swan ..	,, ...	,, ...	7,375	F. 6317
The Light of Heart ..	,, ...	,, ...	7,586	F. 6318
Girl Trouble	,, ...	,, ...	7,364	F. 6319
The Ox-Bow Incident	,, ...	,, ...	6,772	F. 6320
APRIL 13.				
Air Force	Warner	Warner	11,182	F. 6321
APRIL 16.				
King Salmon	Warner	Warner ..	769	F. 6324
Guerillas and Heroes ..	Anglo-American ..	Moscow and Tash Kent Film Studios.	6,050	F. 6325
APRIL 17.				
Night Plane from Chungking.	Paramount ..	Paramount ..	6,291	F. 6326
La Fin Du Jour ..	Studio One ..	Francinex ..	8,400	F. 6327
APRIL 19.				
Tarzan Triumphs ..	RKO-Radio ..	Principal Artistes	6,843	F. 632
APRIL 21.				
Fangs of the Wild ..	A.B.F.D.	Independent Pictures.	5,271	F. 6330
APRIL 22.				
Lend Me Your Ear ..	Pathe	Monogram ..	5,480	F. 6333
Silver Skates	,, ..	,, ..	7,281	F. 6334
Gunman from Bodie ..	,, ..	,, ..	5,665	F. 6335
Foreign Agent ..	,, ..	,, ..	5,596	F. 6336
War Dogs	,, ..	,, ..	5,826	F. 6337
Bowery at Midnight ..	,, ..	,, ..	5,538	F. 6338
APRIL 23.				
Donald's Tire Trouble	RKO-Radio ..	Walt Disney ..	683	F. 6340
Pluto and the Armadillo	,, ..	,, ..	665	F. 6341

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Amended length (feet).
Jail Birds	Br./E. 2572 ..	6,079
Little Dolly Daydream	Br./E. 371 ..	6,019

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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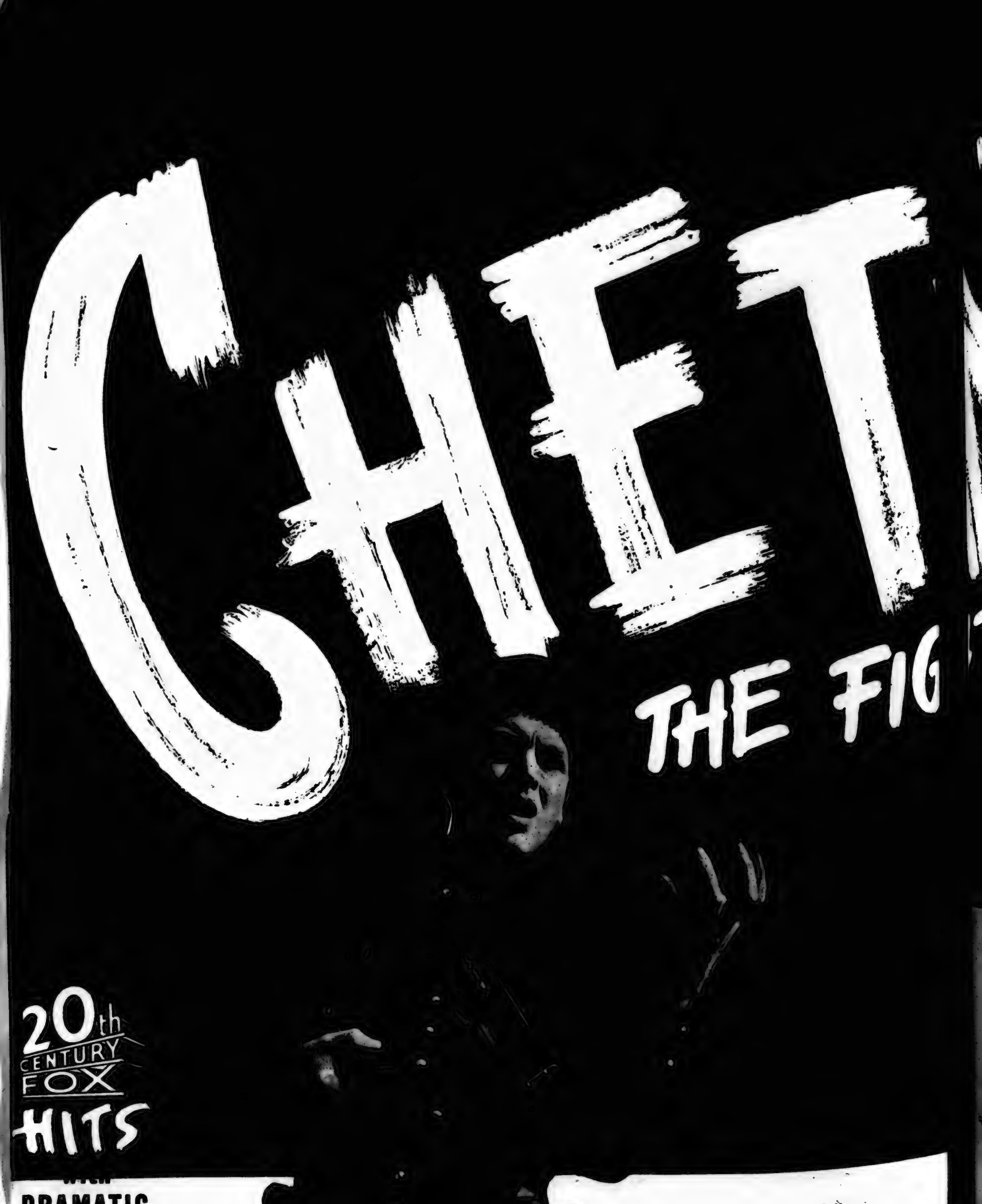

20th CENTURY FOX

HITS

DRAMATIC

NKS!

TING GUERRILLAS

with

PHILIP **DORN** · ANNA **STEN** · JOHN **SHEPPERD**

VIRGINIA **GILMORE** · MARTIN **KOSLECK**

and **FELIX BASCH** · **FRANK LACKTEEN** · **PATRICIA PREST** · **MERRILL RODIN**

LEROY MASON

Directed by **LOUIS KING** · Produced by **SOL M. WURTZEL**

Screen Play by Jack Andrews and Edward E. Paramore · Original Story by Jack Andrews

COLUMBIA PROVIDES REAL KINEMA STUFF

Technicolor, Star Musicals and Swing in New Line-up

MORE and more have both showmen and critics emphasised lately that it is the true function of the kinema to offer entertainment, pure and simple, which will provide relief in these days of worries and war cares, and that in so doing the Industry is making a commendable contribution to morale. The new Columbia batch appears to offer a wide variety of entertainment in the "escapist" category, and on that account is likely to receive a hearty welcome from showmen everywhere.

The large-scale Western drama heading the group is, for instance, the "real stuff of the kinema," for "The Desperadoes," Columbia's first super in Technicolor, with its action and movement and open-air zest, is of the kind which has always been the breath of life to the screen. Then, redolent in musical and comedy values, is "Something to Shout About," with a trio of stars and a Cole Porter score. An opportunity is at hand for the astute showmen to cash in on the almost fanatical legion of "swing" fans who are catered for in "Reveille with Beverly."

Trade show arrangements for the complete group each of which will be presented at Studio One at 10.45 in every instance.

Wednesday, May 26, **Something to Shout About** (Don Ameche, Janet Blair, Jack Oakie).

Thursday, May 27, **City Without Men** (Linda Darnell).

Friday, May 28, **Power of the Press** (Guy Kibbee).

Tuesday, June 1, **Reveille with Beverly** (Ann Miller).

Wednesday, June 2, **The Desperadoes** (Randolph Scott, Glenn Ford).

Thursday, June 3, **After Midnight** (Chester Morris).

Colour and Action

"The Desperadoes" was photographed in colour in southern Utah, where the beautiful vermilion cliffs and colourful canyons provided background of spell-binding colour. It was directed by Charles Vidor, with Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes and Edgar Buchanan heading its cast. The story offers the whole gamut of full-fashioned, robust Western adventure, its principals are hunted men and painted women, killers and gamblers and heroes and cowards, desperate and reckless. The "bad" men include a wanted gunman who looks in on the pioneer town of Red Valley to do a little safe-breaking and stays to introduce law and order, and a dynamite-throwing killer (he is "experimenting" with the stuff), a good man to have around in a brawl. The "good" men include a sheriff who once was an outlaw himself, and who remembers the fact; a banker who robs his safe once too often, a philosophic scallywag who is also a "shootin' fool" (when he can find his gun); and a judge who regards a rope as the highest form of justice.

There is one scene which may well live long in film memory—a stampede at dusk, with the swirling, maddened animals carcering past the camera in a frenzied silhouette against a background of rich browns and ominous reds: probably one of the finest pieces of Technicolor yet captured.

Free-for-all Musical

The musical score of the Gregory Ratoff musical contains Cole Porter's biggest hit number. The theme song, "You'd Be So Nice to Come Home To," is sweeping America.

"Something to Shout About" is escapism-de-luxe, its only "battlefront" being the theatrical boarding-house in which Don Ameche, Janet Blair and Jack Oakie are waging a fight to put over a Broadway production. The stars and players, catching the spirit of the thing, enjoy a romp in what might be described as a musical free-for-all—especially Hazel Scott a quite sensational pianist (and dusky lovely), who smashes into the scene with a tornado of piano playing. Lovers of vaudeville, too, will doubtless give a big hand to the novelty acts which are incorporated in the story of the picture.

Reveille in Swing Time

"Wake Up and Swing" is the invitation extended in "Reveille with Beverly," in which there is £25,000 worth of band work (played by four famous American name bands, with hot numbers put over by various top-notch swing kings). The picture is a first-class box-office proposition, for the swing fan is an ubiquitous kind of flora and fauna, and "Reveille with Beverly" is expressly designed to lure the species (and the specie!) to the box-office.

Ann Miller, the "Beverly" of the title, is a telephone operator at a radio station who believes that the lads in Army camps would prefer to be served "hot" music at reveille than the current early morning programme, and—gets her way. "Jam sessions" are provided by the bands of Bob Crosby, Freddie Slack, Duke Ellington and Count Basie, with numbers by the Mills Bros., impersonations by the Radio Rogues, and Frank Sinatra, crooner without the b-b-b-boos, whose records are giving Bing Crosby's a run for top sales, sings "Night and Day" to a selection of lovelies who look worthy of a 24-hour day seven days a week.

Freedom of the Press

"Power of the Press" is one of those "surprise packets" which has made Hollywood talk. Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger and Victor Jory, under the direction of Lew Landers, have provided a highly unusual and strikingly original newspaper picture which is an example of what can be done in these days of curtailed budgets when players and studio personnel are fired with enthusiasm.

A New York newspaper magnate whose great newspaper has a circulation of 2,000,000 is criticised in the small-town country weekly (circulation 15,000), edited by an old friend. The magnate searches his own conscience and finds that his friend is right. Before a politically-impelled bullet kills him he bequeathes his great paper to the small-town editor.

Glenn Ford and Claire Trevor in Columbia's Technicolor film THE DESPERADOES

Don Ameche and Janet Blair in SOMETHING TO SHOUT ABOUT

NAVAL FUND PREMIERE

Gala Opening for "We Dive at Dawn"

A GALA charity première of Gainsborough's "We Dive at Dawn" will be held at the Leicester Square Theatre to-day at 6.30 p.m. when, by permission of G.F.D. and Gainsborough Pictures, the entire proceeds will be handed over to the Royal Naval Benevolent Trust.

A brilliant story of the submarine, starring Eric Portman and John Mills with Reginald Purdell and Niall MacGinnis, "We Dive at Dawn," with Anthony Asquith has real-life thrills and action, and is a vivid portrayal of the lives at sea of the men of the submarine service. The film depicts the adventures of the submarine *Sea Tiger* when carrying out her special mission to sink a Nazi battleship. In the course of her voyage she has to brave the perils of the mine-infested Kiel Canal, and, through lack of oil, she is forced to enter a Nazi-controlled Danish port. Here, under the very noses of the enemy themselves, she re-fuels while the crew keep the enemy at bay. This audacious act is one of the most exciting sequences of the picture.

"We Dive at Dawn" will be generally released by G.F.D. on June 28.

TOO MUCH COAL

Plymouth Kinema Fined

At Plymouth police court last week Cory Bros. and Co., Ltd., of Cory's Wharf, Cardiff, and the Devonport Cinema Co., Ltd., of 9, Windsor Place, Cardiff, were charged with having supplied an amount of coal in excess of the permitted quantity and the latter with having acquired an excessive amount of coal. The excess amounts alleged were 9 ton 4 cwt. 3 qr., supplied on August 18, 1942, and 11 ton 5 cwt., supplied on December 11 of the same year.

John Woolland, the defending solicitor, submitted that a merely technical offence had been committed.

The charges against the defendants in respect of December 11 were withdrawn, and on the other summons a fine of £5 was imposed on each.

Bath Scala to Reopen

At last week's meeting of the Bath Trades Council it was announced that the Scala, the only suburban picture house in the city, will be reopened on July 19.

Licences for repairs have now been granted and work on the necessary repairs will be put in hand without delay.

"City Without Men"

Linda Darnell, in a dramatic role, is the star of "City Without Men," and she has Edgar Buchanan, Michael Duane, Sara Allgood, Glenda Farrell, Leslie Brooks and Doris Dudley to support her in a drama which is the inside story of the women who wait for their imprisoned men. The story is set in a prison town to which come the wives and sweethearts of innocent men and guilty, murderers, thieves, embezzlers.

Throughout America, according to Hollywood, men now in prison have petitioned authorities for permission to fight Hitler. That spirit and that movement is an integral part of the film.

Dramatic Thrills

In his popular characterisation of "filmland's favourite scoundrel," Chester Morris is up to his slick tricks again in "After Midnight." This time he interrupts a burlesque queen's wedding—to end a crime king's career of murder. Gunfire lights up a shoot-out, and Chester Morris lights into the fellers, while George E. Stone, Richard Stone, Walter Sande and Lloyd Corrigan both support and oppose him in their respective roles. This thriller's heart-charmer this time is lovely Ann Savage.

PARAMOUNT SETS NEW RECORDS

"Star Spangled Rhythm" Cleans Up

FROM all quarters reports continue to reach Paramount of the tremendous success of the company's production, which is setting up fresh box-office records north, south, east and west. In particular has the company's all-musical, "Star Spangled Rhythm," which is still playing the town to the Carlton, London, played to stupendous business. It has proved a smash hit everywhere—at the Paramount, Glasgow, the Odeon, Birmingham, Leeds, Nottingham, and many other centres.

Large crowds are still thronging the theatres showing "Road to Morocco," and at the Playhouse, Inverness, the business was described as "colossal." The same story comes from several other parts of Scotland, as well as from all over the provinces. A record-breaking figure was reached at the Carlton, Stockport, and enormous business is reported from the Picture House, Castleford, and the Playhouse, Pontefract. The takings were a record for the Regal, Crossgates, where it topped "The Holiday Inn" figures.

At the Elephant, Shawlands, and the King's, Perth, "Happy-Go-Lucky" did excellent business.

"The Fleet's In" continues to do very satisfactorily, and at the Palladium, Lancaster, on its second run, this musical preceded "Reap the Wild Wind" in results. A third run of "The Fleet's In," at the Palace, Southport, proved a great draw.

American sailors shake hands with the members of the Russian merchant marine, at the recent Trade show of THE STORY OF STALINGRAD (Paramount), held at the Odeon, Manchester. In the photograph is N. Wild, Paramount manager in Manchester

"The Major and the Minor" is another of the year's greatest attractions, and other Paramount productions which are cleaning up all over the country are "The Forest Rangers," "Wake Island," "Holiday Inn," "No Time for Love," "Aloma of the South Seas," and "Beyond the Blue Horizon."

"Foreman" Terrific in Australia

A cable from their Australian representative to Ealing Studios states that "The Foreman Went to France" grossed in record figure in its seventh week at the Lyceum in Sydney.

This Michael Balcon production, released here through United Artists, appears to enjoy the same popularity overseas as in Britain.

Second Monogram Super Completed

"No Escape," the second high-budget picture on the current Monogram production schedule (the first was "Silver Skates"), is due to be shipped to Pathé within the next few days. It stars Mary Brian, Dean Jagger and John Carradine with Bill Henry and Sidney Blackmer in chief support.

Other films now ready for shipment are "Clancy Street Boys," said to be the best and funniest of the East Side Kids series; "Sarong Girl," a backstage story starring Ann Corio, John (Scat) Davis, Tim Ryan and Mantan Moreland; "Wings Over the Pacific," an air story, starring Inez Cooper, Edward Norris and Montague Love; and a first-rate prison melodrama, "Prison Mutiny."

WARNER'S NEW TOPICAL

"Passage to Marseilles"

ANOTHER picture along the line of the successful "Casablanca," with as many of the production executives and players as are available is planned by Jack L. Warner under the title "Passage to Marseilles."

He has already assigned production to Hal B. Wallis and direction to Michael Curtiz, while the script provides important rôles for Humphrey Bogart, Claude Rains, Sydney Greenstreet and Helmut Dantine, with Victor Francen and George Tobias among the newcomers. Dantine, who is rising fast as a result of his work with Errol Flynn and Ann Sheridan in "Edge of Darkness," will have the romantic lead similar to that played by Paul Henreid in "Casablanca."

No feminine star has yet been named although it may be Ingrid Bergman if she has completed her rôle with Gary Cooper in "Saratoga Trunk" in time.

Two brothers, **Cpl. James** and **Pte. Herbert Hindle,** son of Mrs. Hindle, 206, Haywood Road, Accrington, have met in India. They had not previously seen each other for 12 months. James was formerly operator at the Palace, Accrington.

The contributions to Nelson's "Wings for Victory" Week include £5,000 from Hartley kinemas.

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Equipment Get-Together

TO FACILITATE SUPPLY

Post-War Peeps

IT is all to the good that the Equipment Section of the Kinematograph Manufacturers' Association are getting together with the aim of securing necessary parts for film projection. The situation now is becoming very serious in some theatres, as wear and tear threatens the life of the film put through it.

THE C.E.A. enjoys some very good contacts with Government Departments due to the fact that it has never tried to bluff them, but has put its case fairly and straightly. That it will do so in association with the equipment member of the Joint Liaison Committee which has been set up is to be expected, and in time, when material has been released, the urgent need of exhibitors for apparatus wherewith to keep their shows going will be met.

WHILE upon the whole the newsreel cross-over scheme has worked well, there are a few cases where delay in changing over has run time-tables very close. Out of consideration for the other man with whom exchange is being made, there should be no delay in getting the copy off. Where difficulties are likely to exist and transport may be difficult it is well to have as large a margin as possible between the dispatch and the running time.

WHEN is the Trade going to tackle the seat damage problem with vigour? In Glasgow it was reported a week or two ago that £600 damage had been wilfully committed. Three youths who were charged at Govan Juvenile Court got away with it very cheaply. One had to pay £1 or ten days in a remand home, while a verdict of not proven was returned against the other two.

AN exhibitor with whom I was conversing recently told me that he had stopped the evil in his kinemas by announcing on the screen a reward of £10 to anyone giving evidence sufficient to lead to a successful prosecution. "Don't fool about offering £1 rewards," he said. "Make it £10, and someone will blow the gaff."

MY colleague R. H. Cricks has a distinct penchant for prophecy. He concluded his paper before the B.K.S. last week with a peep into the future. The next far-reaching development, he suggested, might be the substitution of the discharge lamp for the arc, which, as in the case of the Philips dual projection outfit, could have a wide influence on projector design.

AGAIN, the value of the non-intermittent principle is recognised by every engineer, but hitherto nobody had been particularly interested in enabling prints to have a longer working life than at present. The only striking non-intermittent projector seen has been the Mechau Arcadia. The difficulties of the non-intermittent principles are well known, and one may hope that post-war research may make it a practical proposition.

WE may look still further into the future with confidence, to the day of the all-electronic kinema. When large-screen television is perfected and universally installed, it might be preferred to run the film programme on the television equipment rather than instal separate film projectors. We could then have a non-intermittent scanning apparatus with purely electronic compensating arrangements.

J. BENSON.

A summary of the proposed draft for the constitution and rules of the newly-formed K.P.E.A. appear on an early page of the KINE. this week.

B.K.S.'s EXCELLENT YEAR

Finance Good—Activities Many

RESEARCH RECORDS SUGGESTION

IN accordance with the decision taken at the special general meeting of the British Kinematogrph Society, the president, A. G. D. West, announced at the annual general meeting on Wednesday, May 12, that the customary annual election of officers and committee would not be held, the existing members remaining in office.

E. Oram, hon. secretary, reporting on the year, said good progress had been made in all directions. Membership showed a nett increase of 19. General meetings had been very well attended.

During the year standards had been published which were previously in hand, for exciter lamps, and for 35-mm., 16-mm. and 8-mm. films. Liaison had been established with the C.E.A. and the I.A.K.M. with a view to co-operation on technical matters.

Courses of Lectures

Although the Army courses had first call on the facilities of the Polytechnic, the two-years' course continues, and two courses of evening lectures had been held, on Sensitometry and Laboratory Practice and Sub-standard Film Technique.

Publication of the *Journal* had been continued, but the *Bulletin* had been discontinued in the interests of paper economy. A Constitution Committee had been appointed, which was considering a new constitution for the Society and to make possible further post-war developments.

Patron Members Increase

Additional patron members included Odeon Theatres, General Electric Co., Walturdaw Cinema Supply Co., British Thomson-Houston Co., British Acoustic Films, Kalee, Ltd., Cinesales, Ltd., and A. J. Rank, chairman of Gaumont-British. During 1943 another addition was R. R. Beard, Ltd.

Accounts for the year, submitted by the hon. treasurer, P. H. Bastie, showed a surplus of income over expenditure of £289 7s. 9d., as compared with £5 15s. 10d. for the previous year. A further investment had been made in Savings Certificates, the total investment b now £325.

The adoption of the report accounts was moved by the P dent and carried. Mr. West s in appreciation of the work by members of the Executive, stitution, Papers and Jou Committees, and by R. H. and Cricks.

Votes of Thanks

Votes of thanks were prop and carried to G.-B. Picture poration, Mark Ostrer and Robinson for the use of theatre; to J. Abbott and his to patron members and mem of committees; and finally t President.

In reply, Mr. West urged bers to put forward to the E tive any suggestions or prop for the furtherance of the Soc activities.

For Post-War Use

Mr. Watts asked that any bers engaged in research or cational work now on the s list should retain records of work for post-war disclosure. West mentioned that the fost of research within the Industry under consideration.

The annual general meeting followed by a general meetin which the paper by R. Ho Cricks, F.R.P.S., on "The Req ments of Modern Proj Design," which was summaris the May IDEAL KINEMA. delivered.

POOL CARBONS

FOR FIRST CLAS PROJECTIONISTS

The first-class projectionist u straight edge when compelled to a join, and he blacks the join shape, on the sound track side Indian ink or the special film l supplied by Kodak, Ltd. And he sure that the ink or laquer i before he attempts to wind the He has control over his assistant re-wind boy. He does not allow to be re-wound at high speed o at an incorrect angle and thus cr cross scratches, caused by the rubbing against the plate of t winder. He knows that severe d is done to a film by careless re-w and by spools that are out of tru bent spool will cut the side rocket holes, film and tear the sprocket holes, but wo does not mutilate frames, but wo the standard cross-over cues. The class man would spot the culpri allowed the loose end of a spool to trail along the ground as it is to the projector.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

THE kinema business is rather like a great family. Exhibitors tend to know all about each other, and if you quote a well-known name to one of them you will usually call forth a résumé of the subject's history from the beginning of his spectacular career. As the Trade's official recorder, we are honoured to present details of these men's activities from time to time, but that does not mean that we keep a dossier of each one. So when a somewhat obscure exhibitor says to one of our touring representatives: "Oh, your people know all about me. I've figured in the pages of the "Kine." for years," there is a considerable chance that he is mistaken. We could no doubt look out his shining career by the expenditure of much time and trouble, but in these stark days we haven't the time. So if one of our ignorant young news-hounds asks you for a few personal details, don't turn him away with an airy remark of this kind. Tell him all you know (or dare mention).

Say it With Flowers

FLORIST'S shop window in the centre of the town was used by Bills, of the Princess (Emery), Barrow, to exploit the screening of "Mrs. Miniver."

The window display consisted of a colourful show of tulips so arranged to spell in effective colours "Mrs. Miniver." Cards fixed at each side of the display to catch the public eye were blackboards worded in coloured chalks "This is our Easter, 1943, flower display. All local grown without interference with the vital problem of food." The second blackboard bore the message:—

"We cannot display the Mrs. Miniver hat but you can see all next week at the Princess 'Mrs. Miniver,' with Greer Garson and Walter Pidgeon."

Ancient and Modern

At Lonsdale, Carlisle, was a mass display of flags for the screening of "In Which We Serve," and the foyer was dressed by Manager Edward Tyson with a display which included a model destroyer, a model of H.M.S. *Exeter*, which, unfortunately, does not show in the photograph, and a large 8-ft. working model of H.M.S. *Nelson*, arranged against a suitable seascape with dive bombers overhead.

At the side were models further of Sir Francis Drake's *Golden Hind* and Sir Richard Grenville's *Revenge*, the display being a link-up between the sea dogs of olden days to the present day, an autographed photograph of Noel Coward presented during his visit to Carlisle a few weeks ago, and photographs of various naval units. The display attracted large crowds, and there was difficulty in keeping the foyer clear.

Monday was a Civic Night, the Mayor and Corporation of Carlisle, along with Naval, Army and Air Force officers, being present.

Securing Support

FORTUNATE in securing the interest of the local health authorities in publicising "Social Enemy No. 1," which he was showing at the Odeon, Bristol, Manager E. D. Simpson arranged a pre-view of the picture a few weeks before the play-date to give officials of the Health Department an opportunity of seeing the film. After the show they agreed to collaborate in giving as much publicity to the picture as possible.

For two or three weeks before the film was due for showing the whole of the public health notice-boards in different parts of the city were devoted to the film, the Health Department finding the posters, which were so arranged as to make an arresting display.

Bills, giving the play-date of the film and the name of the theatre, were also displayed in the various public buildings about the city, such as the public libraries, etc., and the week before the film was to be shown loud-speaker vans toured every district of the city announcing the film, and emphasising that "every adult person in Bristol should see 'Social Enemy No. 1,' which is being shown at the Odeon next week."

How the Ministry of Health's co-operation with manager E. D. Simpson helped the Odeon's campaign at Bristol for SOCIAL ENEMY NO. 1 (Anglo-American)

Social Enemy No. 1

SAM NEWBERRY, manager of the Odeon Cinema, Norwich, went all out on making "Social Enemy No. 1" "Public Notice No. 1" during and prior to show date in Norwich.

A fortnight before the date of screening, Mr. Newberry wrote a personal letter to Dr. Soothill, the Medical Officer of health, inviting him and the City Health Committee to attend *en bloc* at the first afternoon's performance, enclosing copies of Ernest Brown, M.P.'s message with reference to the film, for distribution and posting throughout the City Hall. Contact was also made with all the commanding officers of the troops stationed in and near Norwich, including units of the A.T.S., W.A.A.F., and W.R.N.S. To these Mr. Newberry offered special reductions on seat prices for parties of 50 and over at any afternoon matinée throughout the week's screening. Across the façade of the Odeon a large printed banner advised the public not to miss the chance of witnessing a film which exposed one of the worst evils of our times.

Dealers in surgical and medical goods in the city gave window space to notices relating to the film, giving times of screening.

Innovations

A WORTHY showman with ideas has apparently been found to keep the flag flying at Herne Bay's Odeon, in the person of Peter Reddaway, who shows a keen desire to maintain the standard set up by former manager Gerald Saunderson.

The photograph shows the excellent use he has made of the window of an empty shop opposite the local N.A.A.F.I.

He says that though he as the originator thought the scheme good, he is amazed at the results accruing, and is encouraged to further "showmanship" efforts.

Food and Ships

FOR his exploitation of the Noel Coward film, A. Sidi, manager of the Regal, Levenshulme, tied up with the Ministry of Food, and the combination resulted in an effective campaign with the conspicuous slogan of "Eat More Potatoes and Save the Ships In Which We Serve."

Fifty D.C. posters were specially printed by the Ministry of Food advertising the campaign, and, incidentally, the film, and at each afternoon performance an official of the Ministry spoke from the stage. An empty shop window adjoining the kinema was utilised to display ship-saving dishes, and recipes were given away to patrons. Tie-ups were arranged with three local greengrocers. Mr. Sidi was also provided with six cases of food facts, and a large mural of a convoy at sea.

Each evening, through the Ministry of Information, a Canadian merchant seaman, escorted by a guard of honour of the local Sea Scouts, spoke of his experiences during the 3½ years of war at sea.

There was a display in the lobby of 17 waterline scale models of a convoy, including such famous ships as the *Illustrious*, complete with planes, the *Howe*, *Cossack*, *Thetis*, etc., etc., and 11 cargo vessels.

Wealdstone Goes Weird

MANAGER V. A. H. CRAWLEY found "I Married a Witch" (U.A.) a fine subject for exploitation at the Wealdstone Odeon. His preliminary move was to screen a slide of his own design bearing the mystic warning: "Patrons beware! A witch will soon be here. You will recognise her by her hair." Around this lettering were sketches of a witch's conical hat, a broomstick, a black cat and a number of stars. In his vestibule he placed a number of besoms and an effigy of an old hag apparently about to ride one of them. Woolworth's lent him a window in the main street where stills and cut-outs surrounded a notice reading "Veronica Lake says 'I'm a witch'; *you* can be bewitching too if you safeguard your complexion by buying your cosmetics here."

He has also evolved a teaser slide for the new Hitchcock thriller issued by G.F.D. This reads: "There's no shadow of a doubt about the genius of Alfred Hitchcock, nor about the date . . ." after which appeared the date of first screening.

Back row: W. J. Joy (Manager), Lt. Winters, R.N.V.R., and Rev. Pattern, British Sailors Society. Front row: Rear-Admiral Wellwood Maxwell, Mayor of Gateshead (Mary Gunn) and her daughter the Mayoress, Mrs. Wellwood Maxwell, who assisted to make a success of IN WHICH WE SERVE (British Lion) at the Ritz, Gateshead.

Peter Reddaway's new display board erected in an empty shop window to attract business to the Odeon, Herne Bay.

Group of Civic and Service notabilities assembled by E. Pettingale at the Odeon, Colwyn Bay, for preview of DESERT VICTORY (G.F.D.)

A Record?

EVERY now and then, bitten by the Boasting Bug or for some other equally obscure reason, a member of our Trade (which, after all, depends very largely for its financial success upon the oratorical persuasiveness and sometimes distorted sense of values of its exponents) arises with a flourish of thunderbolts and claims to have created some kind of record. It may be the possession of the shiniest bald head, or the most profound honesty in all Anglesey, the toughest cashier, the smallest bank balance in the Isle of Dogs or the distinction of being the only touring exhibitor ever to have shaken hands with Charlie Peace's executioner.

More surprising than this is the invariable sequel. However strange and strong the claim, there are always a flood of counter-claimants with challenges of balder heads, more divine honesty, a smaller credit balance in the bank (or stocking), etc.

We are moved to the foregoing gloomy reflections by a letter we have received from a manager in North Wales, a wild district where witches are reputed still to flourish (even if only on the silver screen) and almost anything might happen.

E. Pettingale, manager of the Colwyn Bay Odeon, has been taking an active part in the local "Wings for Victory" Week and opened the show with a successful charity concert sponsored by the municipal leaders of the district. The R.A.F. band headed a procession to the hall, which was specially decorated for the occasion with bunting, V signs and national emblems (including, of course, the Welsh flag). Mr. Pittingale was fortunate in having the G.F.D. film, "Desert Victory" during "Wings" week and was not backward in linking this with the civic drive for war funds.

He ends his report, however, by mentioning that for many years he has been connected with Colwyn Bay municipal activities and goes on to say that he believes himself to have the longest consecutive service as a kinema manager. He holds documentary proof in support of this as far back as 1909.

We leave it at that. No doubt, greybeards in Fraserburgh, Falmouth, Folkestone and Ffynnon Gynydd will rise from their bathchairs and pour scorn on the presumption of this statement. Never mind! It's a fine record, Mr. Pettingale.

He does not claim, by the way, to have passed the whole time in fair Colwyn. He was, for instance, the general manager of the first known circuit in Lancashire. (What is an unknown circuit? A "Rank" outsider?) Certainly an intrepid KINE. representative who scoured Colwyn Bay for Trade news in 1937 and traced all the local exhibitors to their nests in the process failed to meet him. Maybe he was then making his first Lancs circuit properly known.

Edmonton Entertainment

AT the Edmonton Empire, manager Geoffrey M. Myers took advantage of the recent summery weather to drop, in his weekly letter to patrons, a neat hint about the merits of his show during the coming holiday season. After referring briefly to the many rival attractions to be provided by the Government and local authorities for the amusement of the public during the stay-at-home holiday season, he ended with the aphorism: "But no holiday would be complete without a visit to the Empire."

A Real Exhibitor

A MAMMOTH exhibition at the East Ham Premier in connection with "Wings for Victory" Week was put on by A. F. Green and excited more than local interest. The present Premier is really an extension of the original small hall, which now forms a crush-hall, used in peace time for queueing under cover, and this large roofed space outside the present auditorium formed an admirable exhibition hall where, with the assistance of the authorities, R.A.F., etc., he displayed specimens of almost every gadget connected with flying, including engines and engine parts, wings, dinghies, compasses, guns and bomb-sights, propellers, etc. These filled the hall and made a first-rate attraction for all in the district, with the result that a selling centre set up in the central exchocolate kiosk did brisk business. Learning of this excellent effort, the Ministry of Information regional officers approached Mr. Green to lend the vestibule for one of their own exhibitions, to which he readily agreed. In consequence, over 60 enormous photo enlargements forming the subject of the "On the Target" exhibit, which has been touring the country under the auspices of the M. of I. and the Air Ministry, and is later to go to the U.S.A., were set up on their display stands and were seen by everyone passing into the kinema. Mr. Green reports that 26,000 people visited the show, which had the additional advantage of widespread publicity by means of lavish Press notices, touring loud-speaker cars and banners hung across the streets. A civic opening by the Mayor and local M.P. set the seal on the event, and A.T.C. cadets were in attendance throughout.

In Select Enfield

I ALWAYS scan with special interest the lobby notice-boards in the Granadas I visit, for they invariably contain quips and rib-tickling clippings calculated to amuse the passing patron. Charles Tanner, of the Enfield Rialto, must have found that his public prefer something on a rather higher plane than the normal, for I was interested to note that all the humorous extracts on his board were taken from the sedate yet funny pages of *Punch*. His weekly letter to patrons was of a philosophic character unusual in such communications. It said nothing about the show but dealt chattily with the merits of an occasional indulgence in that typical British pastime, pottering about. Some might not consider this good showmanship, but most people in this country love an occasional "potter" as a change from the strenuous routine of modern life, and the letter was good psychology and revealed a human link between the entertainment manager and his public.

Vale!

SO they are pulling down the old Kennington Theatre? This landmark has had long and h career, first as a me of legit drama and later as picture hou popularity declined somewhat after the last war. d I remembe it was reopened with a flouris trumpets in Febru 1921, as of super-kinema wi variety inte under the manag ment of Mundill, himself an old Thespian. projection (hardly less uncomm those days than now) was installe everything possible done to mak building comfortable and popular the venture did not produce the n success which had been hoped fo the hall had been dark for some before the blitz closed so many h of entertainment. There was som at that time of it being converte an Odeon, but the war put a stop t and now the housebreakers hav their picks into the fabric

It Can be Done

THE remark, "You can't indul publicity nowadays," which w so often, reveals a lack of imagi and drive depressing to all who the interest of the exhibiting b at heart. That the excuse is w foundation is proved every week reports in these pages of what energetic showmen all over the c are constantly doing in a wide of ways to keep the public aw the films they have to offer. tunities for exploitation are as nu as ever; it is only the methods have to be changed to meet new c stances.

Let It Leak Out

TWICE lately I have n youngsters applying their e the cracks of exit doors in the h hearing a fragment of the entertai from inside a kinema. If the keen enough to want to listen perhaps their elders would al attracted by a little free entertain so why not relay well-chosen ex from the more dramatic or amus melodious parts of your programm passers-by through loudspeakers not overdone, it could prove a advert.

Part of the foyer display arranged by Manager Tyson at the Lonsdale, Carlisle, for IN WHICH WE SERVE (British Lion). The photograph fails to do justice to Mr. Tyson's effort.

Lady Astor, officials connected with the Rubber Salvage Drive, and serving officers at the Belgrave, Plymouth.

RELEASES FOR JUNE 14, 1943

Compiled by A. W. OWEN

"MISS LONDON, LTD" (G.F.D.)

U. Length 8,934 ft. Reg. No. Reviewed in KINE. May 6, 43.
—Arthur Askey, Evelyn Dall.
SPHERE.—Romantic comedy rag, with songs, pivoting on a near-bankrupt agency providing charming escorts for lonely officers on leave.
RKS.—"London Suite," No. 2, Knightsbridge March ("In Town Tonight"), Eric Coates (Chappell), with adaptation from the piano-solo copy.
-SYNC.—As organ, recorded on Columbia D.X.470 by the Composer and his Symphony Orchestra.

"TAXI, MISTER?" (United Artists)

U. Length, 4,351 ft. Reg. No. F.6290. Reviewed in KINE. April 1, 1943.
S.—William Bendix, Grace Bradley.
SPHERE.—Cameo comedy-drama, the latest of the McGuerin and Corbett taxi proprietor series. The tale is told in flashback during a celebration dinner of two tough guys who started a taxi business in 1928 with one cab.
AN.—"Bal Masque," Fletcher (Hawkes), with adaptation from the piano-solo copy.
-SYNC.—As organ, recorded on H.M.V. C3,000 by the Light Symphony Orchestra.

"THE BLACK SWAN" (20th Century-Fox)

CERT. A. Length, 7,375 ft. Reg. No. F.6317. Reviewed in KINE. March 18, 1943.
STARS.—Tyrone Power, Maureen O'Hara, George Sanders.
ATMOSPHERE.—Period melodrama, adapted from Sabatini's swashbuckling romance, photographed in Technicolor. The tale concerns dark and daring deeds on the Spanish Main.
ORGAN.—"Spanish Suite" (Moszkowsky), Chappell, No. 2, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.9158 by the Boston Promenade Orchestra.

"GUNMEN FROM BODIE" (Pathé)

CERT. A. Length, 5,665 ft. Reg. No. F.6335. Reviewed in KINE. April 22, 1943.
STARS.—Buck Jones, Tim McCoy, Raymond Hatton.
ATMOSPHERE.—Comedy melodrama, the second of the Rough Rider series, telling how U.S. marshals outwit a cunning cattle rustler and his gang.
ORGAN.—"The Night Riders," Ancliffe (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1096 by the International Radio Orchestra.

How W. F. Foster arranged his 8 ft. x 6 ft. display board at the Gaumont, Holloway, to emphasise the topicality of his British Movietone News

Hot News

GAUMONT-BRITISH Theatre Managers were well on the mark in bringing up the red hot topical news of the finale of the Tunisian Campaign in the current newsreels.

W. F. Foster, of the Gaumont-Holloway, was in the field early on Thursday morning with an 8 ft. by 6 ft. display board headed "HERE'S NEWS!" The centre of the board held the current newsreel bill, being surrounded by a well-executed "Montage" of headings from the headlines of all the leading newspapers. A large Union Jack draped the edges, making a colourful display which literally compelled passers-by to stop.

That veteran of Showmen, F. W. Foster, cashed in on a similar idea at the Queen's, Cricklewood, where he is in the fortunate position of being on a very busy route. His display contained an attractive grouping of flags of the United Nations.

The reward in each case was apparent later in the day, when the riot of cheering and applause from packed theatres almost drowned the commentary.

VIC FILMER, A.MUS.L.C.M.
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Organ Interludes Reviewed

FRANK TODD

QUESTION AND ANSWER AT TOOTING

I FOUND Frank Todd the guest organist when I called in at the Granada, Tooting, on Wednesday, and his organ interlude good entertainment and certainly original in character.

The idea originated from the second number of the "Petite Suite de Concert," by S. Coleridge Taylor, titled "Demande et Response," so often played "on the air" by light orchestras and now and again by kinema organists who try to get some worth-while music in the programmes as a contrast.

Frank Todd used it as a theme song to introduce his recital which he called "Question and Answer."

I shall only give a couple of examples to illustrate musically the idea, and the first question was "Who's Your Lady Friend?" which had an up-to-date answer in one of the theme songs of "Yankee Doodle Dandy." "Mary is a Grand Old Name." Another question, "Did Your Mother Come From Ireland?" was greeted by the audience with a vociferous "No" as the word was shown on the screen slide while the answer of the organist was told in the old melody, "A Lassie from Lancashire." Finally, we had a reference to the dejected suitor in the song, "Why Did I Love You?" The answer was the fine old ballad "Because," which Frank Todd sang into the organ mike while he played his own accompaniment. He has an excellent asset in his good baritone voice, and the Tooting matinée audience were quick to recognise its work and the organist's showmanship.

Like many of his brother organists, Frank Todd is very keen on musical composition, and his latest effort, an orchestral suite titled "The Six Counties" has an Irish setting and background. It is being published by the Standard Music Co., and from a glance at the score will be very suitable for light symphonic units to broadcast. By the way, here is another organist who should be given a chance to broadcast himself, for we need some changes from the old gang, for surely variety is said to be the spice of entertainment.

Suleko

Organists who are featuring a Russian interlude in their presentations will be interested in a new Russian soldiers' song, "Suleko," which Phil Park has transcribed and arranged and is published by the New World Co. It has a simple yet strangely fascinating melody which an audience will immediately pick up, and in many cases, like my own, finding themselves humming it days afterwards. The words are also good and its little romantic story arresting in character. It should be a winning number.

A. W. O.

Rubber Salvage Rallies

The series of rubber salvage film shows and rallies which have recently been held in a number of cities have proved so outstandingly successful that they are now to be extended throughout the whole of the country.

Organised by Thomas Hedley and Co., Ltd., in conjunction with the Ministry of Supply and the local salvage authorities, the film show and rally is held at one of the principal kinemas in the city on the Sunday prior to the commencement of a two months' rubber salvage drive.

Continued at foot of column 4

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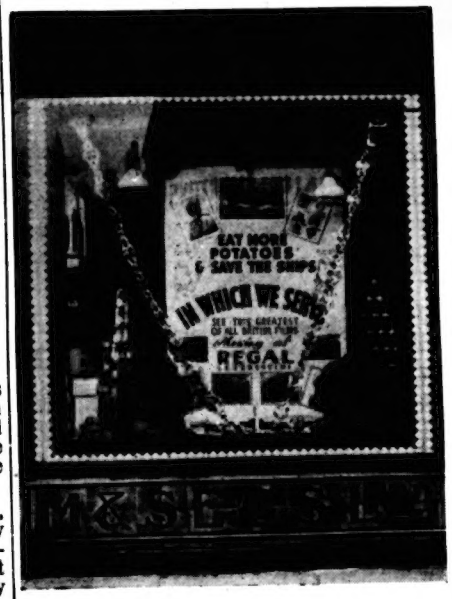

Imaginative window tie-up arranged by A. Sidi when he screened IN WHICH WE SERVE (British Lion) at the Regal, Levenshulme, and combined forces with the Ministry of Food.

The rallies are private functions, and admission is by invitation only, the audience being confined to those shopkeepers in the city who are co-operating in the campaign.

Foyer and stage displays of rubber dinghies and other R.A.F. equipment give the guests some idea of the uses to which their collections of scrap rubber may be put. One of the displays attracting most interest was that illustrating the value of various pieces of scrap rubber—100 jam-jar rings will provide enough rubber to make one dinghy; two hot-water bottles will make one respirator; two pairs of Wellingtons will provide enough rubber for one Mae West jacket; six tyres will make one bomber landing-wheel.

Eventually every town in the country will have its own rubber salvage drive and rally.

Meanwhile the managements of those theatres who have given their services are to be congratulated on their outstandingly successful efforts in the national drive for more rubber.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
LONDON.					
Thur May 20	10.45 a.m.	Own Theatre	Something to Shout About	Columbia	Don Ameche
,, ,, 20	2.30 p.m.	G.B. Theatre	Chick	Equity	Sidney Howard
,, ,, 20	10.45 a.m.	Rialto	Johnny Doughboy	British Lion	Jane Withers
Fri., ,, 21	10.30 a.m.	Plaza	The Cat and the Canary	Paramount	Bob Hope
,, ,, 21	10.30 a.m.	Plaza	Sing You Sinners	Paramount	Bing Crosby
,, ,, 21	10.45 a.m.	G.B. Theatre	Typhoon Treasure	International F.R.	
,, ,, 21	10.45 a.m.	Studio One	Traitor Within	British Lion	Donald M. Barry
Mon., ,, 24	10.45 a.m.	Own Private Th.	Five Shorts	Columbia	
,, ,, 24	10.45 a.m.	Rialto	Harvest Days	British Lion	Leon Weaver
Tues., ,, 25	10.45 a.m.	Own Private Th.	Five Shorts	Columbia	
,, ,, 25	10.30 a.m.	Studio One	Sons of the Pioneers	British Lion	Roy Rogers
,, ,, 25	10.30 a.m.	Studio One	Sunset Parade	British Lion	Roy Rogers
,, ,, 25	10.30 a.m.	Own Private Th.	Seven Shorts	Paramount	
Wed., ,, 26	10.30 a.m.	Private Theatre	Henry Gets Glamour and Pinnacle of Fame.	Paramount	Jimmy Lydon
,, ,, 26	10.30 a.m.	G.B. Theatre	The Glory of Sebastopol	G.F.D.	Russian Cast
BIRMINGHAM.					
Fri., May 21	10.30 a.m.	Futurist	The Moon is Down	20th Century-Fox	Cedric Hardwicke
,, ,, 21	10.30 a.m.	Forum	Lambeth Walk	British Lion	Lupino Lane
,, ,, 21	10.30 a.m.	Scala	Kid Dynamite	Pathe	East Side Kids
Tues ,, 25	10.30 a.m.	Forum	Johnny Doughboy	British Lion	Jane Withers
,, ,, 25	10.30 a.m.	Scala	The Human Comedy	M-G-M	Mickey Rooney
Wed., ,, 26	10.30 a.m.	Futurist	Traitor Within	British Lion	Donald Barry
CARDIFF.					
Fri., May 21	10.45 a.m.	Capitol	"Chetniks"—the Fighting Guerillas.	20th Century-Fox	Philip Dorn
,, ,, 21	10.30 a.m.	Olympia	Hit Parade of 1943	British Lion	John Carroll
,, ,, 21	10.45 a.m.	Empire	Air Raid Wardens	M-G-M	Laurel and Hardy
,, ,, 21	11 a.m.	Park Hall	Kid Dynamite	Pathe	East Side Kids
Wed., ,, 26	10.30 a.m.	Olympia	Lambeth Walk	British Lion	Lupino Lane
,, ,, 26	10.30 a.m.	Odeon	Theatre Royal	Anglo-American	Flanagan and Allen
Thur., ,, 27	10.45 a.m.	Empire	Johnny Doughboy	British Lion	Jane Withers
,, ,, 27	10.45 a.m.	Park Hall	Stage Coach	International F.R.	Claire Trevor
GLASGOW.					
Fri., May 21	11 a.m. & 2.30 p.m.	Own Theatre	"Chetniks"—the Fighting Guerillas.	20th Century-Fox	Philip Dorn
,, ,, 21	10.50 a.m.	Cosmo	Kid Dynamite	Pathe	East Side Kids
,, ,, 21	10.45 a.m.	La Scala	The Human Comedy	M-G-M	Mickey Rooney
Tues., ,, 25	10.45 a.m.	Playhouse	Johnny Doughboy	British Lion	Jane Withers
,, ,, 25	11 a.m.	Cosmo	Stage Coach	International F.R.	Claire Trevor
,, ,, 25	10.30 a.m.	Scala	Theatre Royal	Anglo-American	Flanagan and Allen
Wed., ,, 26	10.45 a.m.	Playhouse	Traitor Within	British Lion	Donald Barry
Thur., ,, 27	11 a.m.	Cosmo	Trade Winds	International F.R.	Fredric March
LEEDS.					
Fri., May 21	10.45 a.m.	Tower	"Chetniks"—the Fighting Guerillas	20th Century-Fox	Philip Dorn
Mon., ,, 24	10.45 a.m.	Scala	Lambeth Walk	British Lion	Lupino Lane
Tues., ,, 25	10.30 a.m.	Ritz	Silent Witness	Pathe	Otto Kruger
,, ,, 25	10.30 a.m.	Odeon	Johnny Doughboy	British Lion	Jane Withers
,, ,, 25	10.30 a.m.	Tower	Assignment in Brittany	M-G-M	Pierre Aumont
Wed., ,, 26	10.30 a.m.	Ritz	Rhythm Parade	Pathe	Gale Storm
Thur., ,, 27	10.45 a.m.	Scala	Traitor Within	British Lion	Donald Barry
,, ,, 27	10.30 a.m.	Ritz	Kid Dynamite	Pathe	East Side Kids
,, ,, 27	10.30 a.m.	Tower	The Human Comedy	M-G-M	Mickey Rooney
LIVERPOOL.					
Fri., May 21	10.45 a.m.	Futurist	Air Raid Wardens	M-G-M	Laural and Hardy
,, ,, 21	11 a.m.	Majestic	Kid Dynamite	Pathe	East Side Kids
Tues., ,, 25	10.30 a.m.	Forum	Hit Parade of 1943	British Lion	John Carroll
Wed., ,, 26	10.45 a.m.	Trocadero	Lambeth Walk	British Lion	Lupino Lane
,, ,, 26	10.30 a.m.	Paramount	Theatre Royal	Anglo-American	Flanagan and Allen
,, ,, 26	10.4 5a.m.	Majestic	The Human Comedy	M-G-M	Mickey Rooney
MANCHESTER.					
Fri., May 21	10.45 a.m.	Odeon	The Moon is Down	20th Century-Fox	Cedric Hardwicke
,, ,, 21	10.45 a.m.	Theatre Royal	Rhythm Parade	Pathe	Gale Storm
,, ,, 21	10.45 a.m.	Market Street	Assignment in Brittany	M-G-M	Pierre Aumont
Tues., ,, 25	10.45 a.m.	Theatre Royal	Johnny Doughboy	British Lion	Jane Withers
,, ,, 25	10.30 a.m.	Odeon	Theatre Royal	Anglo-American	Flanagan and Allen
Wed., ,, 26	10.45 a.m.	Odeon	Traitor Within	British Lion	Donald Barry
,, ,, 26	10.45 a.m.	Theatre Royal	Kid Dynamite	Pathe	East Side Kids
Thur., ,, 27	10.30 a.m.	Theatre Royal	Sons of the Pioneers	British Lion	Roy Rogers
,, ,, 27	10.30 a.m.	Theatre Royal	Sunset Parade	British Lion	Roy Rogers
NEWCASTLE.					
Fri., May 21	10.30 a.m.	Haymarket	Air Force	Warner	John Garfield
,, ,, 21	10.30 a.m.	Stoll's	Silent Witness	Pathe	Otto Kruger
,, ,, 21	10.45 a.m.	Odeon	Lambeth Walk	British Lion	Lupino Lane
,, ,, 21	10.30 a.m.	Essoldo	Air Raid Wardens	M-G-M	Laurel and Hardy
Tues., ,, 25	10.30 a.m.	Essoldo	Assignment in Brittany	M-G-M	Pierre Aumont
,, ,, 25	10.30 a.m.	Odeon	Theatre Royal	Anglo-American	Flanagan and Allen
Wed., ,, 26	10.45 a.m.	Essoldo	Johnny Doughboy	British Lion	Jane Withers
,, ,, 26	10.45 a.m.	Grainger	The Human Comedy	M-G-M	Mickey Rooney
NOTTINGHAM.					
Tues., May 25	10.30 a.m.	Carlton	Hit Parade of 1943	British Lion	John Carroll
,, ,, 25	10.30 a.m.	Scala	The Human Comedy	M-G-M	Mickey Rooney
Thur., ,, 27	10.30 a.m.	Scala	Assignment in Brittany	M-G-M	Pierre Aumont
SHEFFIELD.					
Fri., May 21	10.30 a.m.	Union Street	Kid Dynamite	Pathe	East Side Kids
,, ,, 21	11 a.m.	Cinema House	Playtime for Workers	Federated F.C.	Gerry Wilmot
Tues., ,, 25	10.30 a.m.	Union Street	The Moon is Down	20th Century-Fox	Cedric Hardwicke
,, ,, 25	10.30 a.m.	Hippodrome	Hit Parade of 1943	British Lion	John Carroll
,, ,, 25	10.30 a.m.	Regent	Air Raid Wardens	M-G-M	Laurel and Hardy
Wed., ,, 26	10.30 a.m.	Union Street	"Chetniks"—the Fighting Guerillas	20th Century-Fox	Philip Dorn
,, ,, 26	10.30 a.m.	Hippodrome	Lambeth Walk	British Lion	Lupino Lane
Thur., ,, 27	10.30 a.m.	Hippodrome	Johnny Doughboy	British Lion	Jane Withers

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